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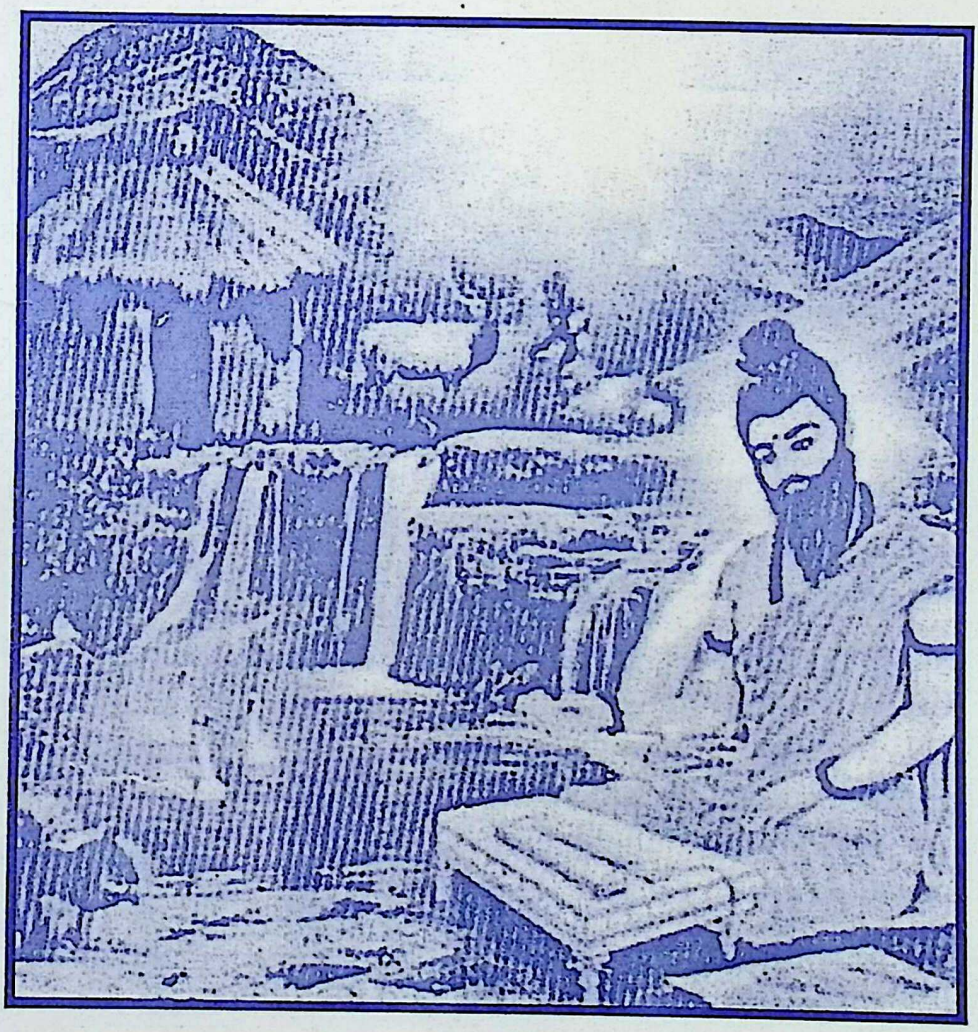
M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

अलङ्कारः

नाट्यशास्त्रम् - १



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BLOCK - 29

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ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

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ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

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ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

अलङ्कारः - नाट्यशास्त्रम्

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प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवतां स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु।

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1.0 Block Objectives

In this block you will be able to understand about the author of Nāṭyaśāstra and about the text. Definitions about Saṅgraha, Kārika and Nirukta, will be acquainted. Famous 'Rasaniṣpathi' of Bharata will be familiarised. You will know about the Varnas and Devatas of Rasa.

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Nāṭyaśāstra-1

Unit-1

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UNIT-1
ABOUT THE AUTHOR

1.1. INTRODUCTION :

Bharata's Nāṭyaśāstra is on encyclopaedia of Dance, DRāma and Music. It has 36 or 37 chapters. The Chaukhamba edition contains 36 chapters while Kāvyamālā edition contains 37 chapters. Abhinavagupta followed a text of Nāṭyaśāstra containing 36 chapters. This is evident from his statement - "षट्त्रिंशके भरतसूत्रमिदं ववृण्वन् " (Introductory stanza No. 2 in the beginning of his Abhinavabhārati, which will be noted henceforth as A. B.). Again on p. 8-of the I volume, Abhinavagupta says : " मध्ये षट्त्रिंशदध्याय्यां ..." (A.B.). It is found in the Kāvyamālā edition that the 36th chapter has been divided into two chapters as 36th and 37th.

The Nāṭyaśāstra gives a detailed account of the sources of aesthetic pleasure. It deals with the architecture of the Theatre, metres to be employed, the postures, movements and gestures of actors. It given an exhaustive treatment of the mode in which the actors are to deliver their speeches. It presents an elaborate analysis of the different types of dramas, of the structures of the dramas and of their styles. It also gives directions about the songs to be sung and the musical instruments to be used and treats in detail of the musical notes and their combinations.

This work is outstanding in the range of works on dramaturgy in the world. It is unparalleled in its comprehensiveness, scope and literary and artistic flourish. It occupies a unique place as the earliest available source of Indian dance, drama and music.

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As a background to the study of this work either fully or in parts, an account of the author, his date and his contribution to the field of poetics and dramaturgy should be necessarily given.

1.2. OBJECTIVE :

The knowledge about the author, his date and his contribution helps to give a historical development of the concepts of the concerned discipline. the present account about Bharata's date and contributions aims at setting a background to the historical development of the concepts of Rasa, Bhāva, etc., and their progress in the subsequent period. It becomes clear that what is presented in the chapters of Nāṭyaśāstra belongs to a period of culmination of a long course of dramaturgy which preceded, throwing further suggestions for the later writers to develop.

1.3. CONTENT EXPOSITION

1.3.1 Date of Bharata :

Bharata is ascribed with the authorship of Nāṭyaśāstra. The date of Bharata as the author Nāṭyaśāstra is discussed here on the basis of certain evidences. Since there are frequent additions made to the text of Nāṭyaśāstra, and since there are substantial discrepancies in the manuscripts of the work, the discussion about the date of the work should refer to a time when the principal structure and chapters of the work had been put up with only some verse or verses inserted here and there later. Even that time is only probable. This is decided with the consideration of the upper and lower limits of the date of Nāṭyaśāstra.

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There are references to Visvakarman (2.7 and 12), Purāṇas (14.46, 27.59), Pūrvācāryas (15.22), Kāmatantra (23.37,52), Brhaspati (24.88,34.79), Nārada (32.1,32.484), Tandu (4.17), Pāśupatas (13.85), Śabara, Ābhīra and Drāvida (18.36), Śoka (18.40) in the Nāṭyaśāstra. These references do not much help in inferring the date of Nāṭyaśāstra. They just make it probable that the present work is not much older than the beginning of the Christian era. The probable upper limit is thus 1st century A.D.

The lower limit can be indicated with some certainty. The evidences are : (i) Kalidasa refers to Bharata in his Vikramorvaśīya (Ī. 18) - " मुनिना भरतेन यः प्रयोगो..." This leads to the inference that before 450 A.D. at the latest Bharata had been regarded as founder of Nāṭyaśāstra. It can be also inferred that he had spoken of eight Rasas and had performed a drama before the gods. This shows that by 450 A.D. the legend about the birth of Nāṭyaśāstra in the first chapter and the discussion about eight Rasas in the sixth chapter existed. In Kālidāsa's Raghuvaṁśa xix. 21 there is a reference to Khaṇḍita Nāyikā. This points to the eight Nāyikās enumerated and defined in the Nāṭyaśāstra 31. 109-110 and the subsequent verses. Again in Raghuvaṁśa xix. 36, it is said : "अङ्गसत्त्ववचनाश्रयं मिथः स्त्रीषु नृत्यमुपधाय दर्शनम्". This has reference to Nāṭyaśāstra 24.1 "सामान्याभिनयो नाम ज्ञेयो वागङ्गसत्त्वजः".

(ii) Gāthāsaptaśatī of Sātavāhana (Hāla) says in a verse (No. 344) that 'embraces are the 'Pūrvaraṅga' of the drama of love'. This points to 'pūrvaraṅga' treated in the fifth chapter of Nāṭyaśāstra. The date of Gāthasaptaśatī is between 200 to 400 A.D.

(iii) The Yājñavalkyasmṛti, after stating that by

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reciting the Sāman songs properly the singer reaches Brahman, extends the same reward to those who sing seven kinds of non-Vedic songs called Aparāntaka, Ullopyaka, Mandraka, Prakarī, Ovenaka, Sarobindu and Uttarā The Nāṭyaśāstra gives a treatment of these seven non-Vedic songs called Mandraka, Aparāntaka, Prakarī, Rovindaka (for Sarobindu), Ovenaka, Ullopyaka and Uttara in the 31st chpter . Scholars like P.V. Kane are inclined to believe that these verses in YājñavalkyaSmṛti are taken from Nāṭyaśāstra. Then Nāṭyaśāstra should be placed not later than the first or second century A.D.

(iv) All the ancient writers on Alaṅkāras, Bhatti, Bhāmaha Daṇḍin, Udbhata define more than thirty Alaṇkāras. Bharata defines only four Alaṅkāras called Upamā, Dīpaka, Rūpaka and Yamaka. Therefore, it is possible to say that Bharata preceded these writers by some centuries.

On the basis of the above evidences, it is possible to put 300 A.D. as the lower limit of the date of Nāṭyaśāstra (Bharata). Before 300 A.D. There existed a work under the name of Bharata containing a Rasa Theory and dealing with dramaturgy.

1.3.2 Nāṭyaśāstra on topics of Alaṅkāraśāstra

Although Nāṭyaśāstra is a work on dance, drama and music, yet in the present context of poetics, it is proposed to give an account of the topics of Alaṅkāśāstra. The 16th and the 17th chapters of Nāṭyaśāstra are devoted to the treatment of four concepts of Alaṅkāraśāstra, viz., Alaṅkāra, Guṇa, Doṣa and Lakṣaṇa. In chapters 6 and 7, Bharata enumerates eleven Aṅgas of Nāṭya, viz, Rasa,

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Bhāva, Abhinaya, Dharmin, Vṛtti, Pravṛtti, Siddhi, Svara, Ātodya, Gāna and Raṅga and after mentioning their divisions, deals in detail with Rasas and Bhāvas. Before explaining the concepts of Alaṅkāra, Guṇa, Doṣa and Lakṣaṇa, Bharata gives a definition of Kāvya which brings out the nature of poetry and prose appealing to the spectators : "मृदुललितपदाढ्यं गूढशब्दार्थहीनं, जनपदसुखबोध्यं युक्तमन्नृत्ययोज्यम्। बहुकृतरसमार्गं सन्धिसन्धानयुक्तं, स भवति शुभकाव्यं नाटकप्रेक्षकाणाम्।।" (N.S., 16. 124). The auspicious Kāvya of the spectators of drama should be rich with soft and charming words, free from words having hidden meaning, easy of understanding for the ordinary people, suitable to the dramatic reporentation, abundant with Rasas and endowed with the arrangement of Sandhis. With this definition in view, Bharata deals with the concepts of Alaṇkāra Guṇa, Doṣa, Lakṣaṇa, Sandhis, Sandhyaṇgas, Rasa, Bhāva and other details about drama.

1.3.3 Alaṇkāras

As already noted above, Bharata deals with only four Alaṇkāras, viz., Upamā, Dīpaka, Rūpaka and Yamaka. Upamā is fourfold as - एकस्य एकेन, एकस्य अनेकेन, अनेकस्य एकेन and बहूनां बहुभिः। these are the types of Upamā in which one object is compared with one object, one object is compared with many, many objects are compared with one and many objects are compared with many objects respectively. From another point of view Upamā is fivefold as Praśaṁsopamā, Nindopamā, Kalpitopamā, Sadṛśi Upamā and Kiñcitsadṛśi Upamā. Among these five varieties the first two are criticised by Bhāmaha (B.K., Ī, 37); but Daṇḍin has accepted them (K.D. II. 30-31); Kalpitopamā has

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been accepted by Vāmana (K.S.V., IV.2.2). As regards Rūpaka and Dīpaka, Bharata has not recognised any varieties at all. As regards Yamaka, Bharata has enumerated and explained ten varieties. Here we find more varieties than those that are recognised and explained by Bhāmaha. The names given to these varieties have remaine in Bhatti and Daṇḍin, but in their conceptions both Bhaṭṭi and Daṇḍin differ from Bharata.

Thus by the time of Bharata, poets had greater interest in Upamā and Yamaka. Hence Bharata has dealt with many varieties of each of them. Yamaka is one of the Śabdālaṅkāras. Bharata has not called it as a Śabdālaṅkāra. But by referring to it as 'Śabdābhyāsa', he has indicated it as a Śabdālaṅkāra and has hinted at the possible classification of Alaṅkāras into Śabdālaṅkāras and Arthālaṅkāras. Abhinavaguta has said : "चिरन्तनैर्हि भरतमुनिप्रभृतिभिर्यमकोपमे शब्दार्थालङ्कारत्वेनेष्टे " (Locana p.5).

1.3.4 Doṣas :

Bharata explained 10 Doṣas. (16.84 and next stanzas) The Doṣas explained by Bharata are: Gūḍhārtha, Arthāntara, Arthahīna, Bhinnārtha, Ekārtha, Abhiplutārtha, Nyāyādapeta, Visama, Visandhi and and Sabdhina.

(1) Gudhartha means 'Paryayāśabdābhihitatva'; if it is taken in the sense of 'that which gives a meaning by its synonym', it cannot be distinguished from Ekārtha. Hence, as indicated by S.K. De, it can stand for conveying a meaning in an indirect way as in Paryāyokta. Abhinavagupta's explanation is on those lines.

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Later it is taken as an Alaṅkāra, but not as a Doṣa.

(2) Arthāntara means 'avarṇyasya varṇanam', i.e., describing something irrelevant, something unconnected. Abhinavagupta has taken this in the sense of describing something which should not be described and includes ' Svaśabdavācyatva of Rasa, etc., in it.

(3) Arthahīna means that which gives irrelevant meaning.

(4) Bhinnārtha means that which gives indecent meaning.

(5) Ekārtha means giving the same meaning through many synonyms.

(6) Abhiplutārtha means the absence of connected meaning with each word giving individual meaning.

(7) Nyayādapeta is that meaning which is not logical (Pramāṇavarita).

(8) Viṣama is a metrical error (vṛttadoṣa).

(9) Visandhi means the absence of connection between the words.

(10) Śabdahīna means the use of ungrammatical words. It may be noted here that some of the Doṣas explained by Bharata do not have any similarity with those explained by Bhāmaha and Daṇḍin. It is clear that both Bhāmaha and Daṇḍin have not fully followed Bharata. Bhāmaha has accepted 'Pratijñādihīna' as the eleventh Doṣa apart from the ten. Bharata's

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Arthāntara and Bhāmaha's Vyartha are one and the same Ekārtha is the same according to both Bharata and Bhāmaha. The same is true about Śabdahīna. Bharata's Viṣama has become Bhinnavṛtta in Bhāmaha. Visandhi of each is almost the same. Bharata's Nyayādapeta merges into Bhāmaha's Pratijñāhīna. Besides these, Bhāmaha has explained ten more Doṣas, namely Neyārtha, Kliṣṭa, Anyārtha, Avācaka, Gūḍhaśabdābhidhāna, Ayuktimat, Śrutiduṣṭa, Arthaduṣṭa, Kalpanāduṣṭa and Śrutikaṣṭa. Daṇḍin has enumerated and explained the first ten Doṣas explained by Bhāmaha in the same order, i.e., Apārtha, Vyartha, Ekārtha, Sasaṁśaya, Apakrama, Śabdahīna, atibhraṣṭa, Bhinnavṛtta, Visandhi and Deśa - kāla - kalā - loka - nyayāgamavirodhi in the same order as Bhāmaha.

1.3.5 Guṇas

Bharata has explained ten Guṇas, According to him, Guṇas are the causes for the excellence of a composition- काव्यस्य गुणा: (NṢ. 16. 92). Guṇas are the variations of Doṣas - गुणा विपर्ययादेषाम् । (NṢ. 16. 91). Later Ālaṅkārikas such as Vāmana do not consider Guṇas as the absence of Doṣas but look upon them as positive factors. Doṣas are regarded as the negations of Guṇas. Hence, Bharata's conception of Doṣas is peculiar. As he himself has explained, the two Guṇas, Mādhurya and Audārya (N. S. 16. 91-92) are not in any way negations of Doṣas. The ten Guṇas explained by Bharata are :

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(1) Śleṣa : Close relation of words is Śleṣa. it is a mutual relation of words to convey together the meaning intended by the poet.

(2) Prasāda : It means lucidity, clarity. Prasāda lies in the exaltness of the word and the sense which is not conveyed by the relation of the 'vācya' (expressed) and the 'vācaka' (expressive word).

(3) Samatā : It is evenness of senses. It lies in conveying clear and complete meaning without any unnecessary word.

(4) Samādhi : It lies in the superimposition (samādhāna or āropa) of some special sense.

(5) Mādhurya is sweetness; it is a quality of a sentence by which it is not out of taste even if it is heard again and repeated.

(6) Ojas : It means power or strength. It consists in the compactness achieved through various and serious long compounds.

(7) Saukumarya : It is 'softness' lies in the smoothness created by the salutary sense coveyed by words that are used with discretion and that have entered into agreeable euphonic combinations (Sandhis).

(8) Arthavyakti : It stands for clarity of sense ; it lies in the description of an object with well known objectives.

(9) Udāra : It means'elevatedness' it lies in the delineation of superhuman sentiments, variety of feelings, expecially erotic and astonishing feelings.

(10) Kānti : It means 'loveliness'; whatever that is pleasing to the eyes, ears and mind is kanti. It may be also that beauty of sense which is manifested through captivating gestures.

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As it is clear from the above exposition of Guṇas, Bharata's conception of some of the Guṇas in not clear. For instance, we cannot understand what he means by Samatā and Saukumārya. The difference between some Guṇas is not possible to make out. For instance, it is difficult to find the difference between Prasāda and Arthavyakti. Although the number and names of the Guṇas are the same in Daṇḍin, the conception of many Guṇas is not the same as Bharata's. Vamana explains the Guṇas of the same names in two sets of Śabdaguṇas and Arthaguṇas. He totally differs from both Daṇḍin and Bharata in the conception of those Guṇas. Another point to be noted is that the later writers Daṇḍin and Vāmana speak of Guṇas in relation to Mārgas or Ritis, while Bharata does not do so.

1.3.6 Lakṣaṇas :

Bharata explains 36 Lakṣaṇas. These are found in two different lists in the Nāṭyaśāstra. Seventeen Laksaṇas are common to both the lists. The rest are different. The seventeen that are common to both lists are: (1) Bhūṣaṇa (Vibhūṣaṇa), (2) Akṣarasaṇghāta (Akṣarasaṅgati), (3) Śobhā, (4) Udāharaṇa, (5) Hetu, (6) Saṁśaya, (7) Dṛstānta, (8) Prāpti, (Prāpta), (9) Nirūkta (10) Siddhi, (11) Atiśaya, (12) Padoccaya (Padodghāta), (13) Pṛccha, (14) Sārūpya, (15) Manoràtha, (16) Guṇakīrtana and (17) Priyavacana (Priyokti). The nineteen of the first list are :

(1) Abhiprāya, (2) Nidarśanā, (3) Viśeṣaṇa, (4) Guṇātipāta, (5) Tulyatarka, (6) Dṛṣṭa, (7) Upadiṣṭa, (8) Vicāra, (9) Vicāraviparyaya, (10) Bhraṁśa, (11) Anunaya, (12) Mata, (13) Dākṣiṇya, (14) Garhaṇa, (15) Arthāpatti,

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(16) Prasiddhi, (17) Leśa, (18) Kṣobha and (19) Anuktasidhi. The nineteen of the second list are :

(1) Abhimāna, (2) Protsāhana, (3) Guṇānuvāda, (4) Mithyādhyavasāya, (5) Ākranda, (6) Ākhyāna, (7) Yañcā, (8) Pratiṣedha, (9) Nirbhāsana, (10) Āśis, (11) Kapaṭa (Kapaṭasaṅghāta), (12) Kṣamā, (13) Paścāttapana, (14) Anuvṛtti, (15) Upavṛtti (Upapatti), (16) Yukti, (17) Kārya, (18) Anunīti and (19) Paridevana.

Bharata calls Lakṣaṇas as the embellishments of Kāvya - "प्रबन्धशोभाकरणानि " (N. S., 16. 171). He has defined the Lakṣanas without giving examples. He has not made it clear as to what is the place of Lakṣaṇas in Kāvya and as to what is the difference between the concepts of Alaṅkāra and Lakṣaṇa. In the later Alaṅkārasastra, although Lakṣaṇas are mentioned here and there casually, only two writers have dealt with them and they are Jayadeva, the author of Candrāloka, and Viśvanātha, the author of Sāhityadarpaṇa. Daṇḍin, in his Kāvyādarśa, refers to Lakṣṇas along with Sandhyaṇgas, Vṛttyaṅgas, etc., in one verse (K.D., II. 367) only to say that all of them are Alaṅkāras to him. According to Dhanañjaya, thirty six Lakṣaṇas and twenty one Sandhyantaras can be included in Alaṅkāras and others in Bhāvas, and Sandhyaṇgas. (S.D.VI. 212 Vrtti).

It is important to note that these Lakṣaṇas explained by Bharata have wielded great influence in the development of Alaṅkāras in later times. Alaṅkāras have grown from Bharata's four to about 30 Alaṅkāras by the time of Bhāmaha and Daṇḍin. This growth is definitely due to the influence of the concepts of Lakṣaṇas. (Vide an article by the present author called : "Bharata's Lakṣaṇas

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and the Evolution of the Alaṅkāras", published in Bhasha Bharati, vol-1, No. 1, 1987). It may be seen how about 19 Lakṣaṇas of Bharata have become Alaṇkāras of the same or other names in Daṇḍin's Kāvyādarśa and other works : (1) Śobhā (N.S.,16.8) and Arthāntaranyāsa (K.D., II.169); (2) Udāharaṇa (N.S.16.9) and Arthāntaranyāsa (K.D., II. 169) and Udāharaṇa in Rasagaṅgādhara ; (3) Hetu (N.S., 16.10) and Hetu (K.D.,II.236); (4) Saṁśaya (N.S.,16.II) and Saṁśayopamā (K.D.) and Sasandeha (Udbhaṭa's K.S.S.); (5) Dṛṣṭānta (N.S.,16.12) and Vakyārthopamā (Daṇḍin) and Dṛṣṭānta (Udbhata); (16) Prāpti (N.S.,16.13) and Anumāna (Prāmanālaṅkāra); (7) Nirukta (N.S.16.16) and Dṛṣṭānta, Nidarśanā and Arthāntaranyāsa of later writers ; (8) Siddhi (N.S., 16.17) and Tulyayogitā (गुणोत्कृष्टैः समीकरण, K.D., II. 330); (9) Atiśaya (N.S., 16.20) and Bhāmaha's Vyatireka ; (10) Padoccaya (N.S.,16.22) and Ullekha; (11) Sārūpya (NṢ.,16.35) and Upamāna (Pramanalaṅkāra); (12) Manoratha (N.S.,16.36) and Anyokti, Aprastutapraśaṁsā and Daṇḍin's Samāsokti; (13) Guṇakīrtana (N.S.,16.39) and Daṇḍin's Heturūpaka, Mālārūpaka and Ullekha of others; (14) Priyokti (N.S. 16.40) and Preyas of Bhāmaha, etc.; (15) Nidarśanā (N.S., 16.15) and A variety of Nidarśanā (Ku.A., 55-56) ; (16) Viśeṣaṇa (N.S., 16.18) and Vyatireka ; (17) Dṛṣṭa (N.S., 16.23) and Bhāvika (Prabandhaguṇa); (18) Leśa (N.S., 16.37) and Lesa (K.D., II 265); (19) Tulyatarka (N.S., 16.19) and Anumāna (Pramanalaṅkāra). Thus among the 36 Lakṣaṇas of Bharata, nineteen Lakṣaṇas have become Alaṅkāras in the treatment of later writers.

What is most noteworthy here is that in the consideration of Bharata, Lakṣaṇas, Guṇas, Doṣas and Alaṇkāras should be from the point of view of Rasa. These

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are the factors of 'Vācikābhinaya'. 'Vācikābhinaya' is the principal aspect of providing the experience of Rasa. Bharata hints at this point when he says after dealing with Lakṣaṇas, Guṇas, Alaṇkāraṣ and Doṣas that the use of these with reference Rasa will be shown. (NṢ., 16.114) : "एवमेते ह्यलङ्कारा गुणा दोषाश्च कीर्तिताः। प्रयोगमेषां च पुनर्वक्ष्यामि रससंश्रयम्।।"

1.3.7 Rasa and Bhāva :

Bharata deals with the nature, number and mutual relation of Rasa and Bhāva in the sixth and seventh chapters of Nāṭyaśāstra. The subject related to Rasa was already expounded even before Bharata. This is clear from the 'Parikaraślokas' in Aryā and Anuṣṭubh metres quoted in support of his exposition of Rasa. Bharata has developed this topic of Rasa in the context of drama. This has become the basis for all the later thinking about Rasa. Bhāmaha and Daṇḍin have extended the scope of Rasa and Bhāva to Mahākāvya by mentioning 'रसभावनिरन्तरम्' as one of the characteristics of Mahākāvya. Ānandavardhana has propounded his Dhvani theory in order to elucidate the nature and method of Rasa-realisation in Kāvya in general. Bharata has given a 'Rasasūtra' as 'विभावानुभावव्यभिचारि-संयोगाद्रसनिष्पतिः।' This has become the basis for all the theories on Rasa later. The 'Sūtra' means that Rasa evolves through the combination of Vibhāva, Anubhāva and Vyabhicāribhāvas. According to Bharata, evolution of Rasa means the experience of Rasa. It is by way of elucidation of this combination (samyoga) and experience (niṣpatti) of Rasa that several theories of Rasa have been put forward. The most well known are : 1 Lollaṭas Utpattivāda, 2.

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Śaṅkuka's Anumitivāda, 3. Bhaṭṭanāyaka's Bhuktivāda and 4. Abhinavagupta's Vyaktivada.

Bharata speaks of Bhāva as the basis of Rasa. Bhāva is that principle which brings the charming content of Kāvya to experience through vācika, āṅgika and sāttvika manifestations - " वागङ्गसत्त्वोपेतान् काव्यार्थान् भावयन्तीति भावाः। " (NṢ., 7th chap., beginning), This Bhāva is a mental state, which may be latent or transitory. The latent Bhāvas are called Sthāyibhāvas. They are eight according to Bharata. They come to the experience of the Sahrdaya through the presentation of Vibhāvas, Anubhāvas and Vyabhicāribhāvas in Kāvya. When they come to experience, they are called Rasas. Thus According to Bharata, there are eight Rasas in conformity with eight Sthāyibhāvas. The trassitory Bhāvas are called Vyabhicāribhāvas or Sancāribhāvas. They are thirty-three in number. The relish of the Sthāyibhāva such as Rati which is roused by Vibhāvas and nourished by Anubhāvas and Vyabhicāribhāvas, constitutes the Rasa such as Śṛṅgāra. Vibhāvas are those that rouse the Sthāyibhāva that lies latent in the mind of the Sahṛdaya. They are twofold as Ālambana and Uddīpana. For instance for the rousing of Rati (a Sthāyibhāva), the beloved is the Alambanavibhāva and factors like spring season, moonlight, etc., are the Uddīpanavibhāvas. Anubhāvas are the manifestations of the inner feelings such as side-glances, movement of the eye-brows, etc. Vyabhicāribhāvas are the transitory feelings that rise and disappear in a moment. they are such as 'Nirveda' (disinterestedness), Worry (Cintā), etc., which are suggested by the Anubhāvas.

These are the fundamental ideas about Rasa which Bharata has contributed together with the concepts such as

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Lakṣaṇas, Guṇas, Doṣas and Alaṅkāras for the later Ālaṅkārikas to develop. Details about Rasa and Bhāva will be clear from study of the sixth and seventh chapters which will be given in the next eleven Units.

1.4 REVISION POINTS AND SUMMARY

In the above account about the author of Nāṭyaśāstra, i.e., Bharata, the following points are to be noted :

1. The Nāṭyaśāstra is an encyclopaedia of dance, drama and music.
2. It represents a culmination of a long period of thinking about dance, drama and music.
3. The internal evidences such as references to Visvakaraman, Purāṇas, Kāmatantra, etc., make it possible to think that the probable upper limit of the date of Nāṭyaśāstra could be 1st century A.D.
4. The external evidences such as reference to the Nāṭyaśāstra and Bharata by Kālidāsa, etc. make it possible to decide with some degree of certainty that the lower limit of the date of a Nāṭyaśāstra could be 300 A.D., before which Bharata's Nāṭyaśāstra existed, subject to the upper limit of the beginning of the Christian era.
5. The Nāṭyaśāstra gives an account of four concepts of Alaṅkāraśāstra called Alaṅkāras, Guṇas, Doṣas and Lakṣaṇas.
6. Bharata gives a definition of Kāvya suitable for the spectators of dramas as that which is rich with soft and charming words, which is free from

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hidden meaning, which is easy to understand, which is endowed with Rasas and which has the arrangement of Sandhis.

7. Bharata deals with four Alaṅkāras, viz., Upamā, Dīpaka, Rūpaka and Yamaka. Later Alankarikas deal with 30 and more Alaṅkāras.

8. Bharata deals with ten Doṣas Bhamaha has dealt with these tenand newly explained ten more Doṣas.

9. Guṇas according to Bharata are ten. Daṇḍin and Vāmana have accepted these ten in name and have given a new conception to most of them. Vāmana has dealt with them as ten ŚabdaGuṇas and ten ArthaGuṇas separately. Daṇḍin and Vāmana have treated Guṇas as related to Mārgas or Rītis, while Bharata considers them along with Alaṅkāras as subservient to Rasa.

10. Bharata has dealt with 36 Lakṣaṇas. The importance of these lies in their influence on later Ālaṅkārikas for increasing the number of Alaṅkāras. Only Jayadeva (Candrāloka) and Viśvanātha (Sāhityadarpaṇa) have dealt with these 36 Lakṣaṇas separately. Other writers have considered some of them as Alaṅkāras and some as Sandhyaṅgas.

11. Bharata was the first writer to have given a detailed discussion about Rasa and Bhāva. His exposition of Rasa through a Rasasūtra has been the basis for all the later writer. In their treatment of Rasasūtra. Many theories on Rasa have been put forward. Of them four are very

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important : Utpattivāda, Anumitivāda, Bhuktivāda and Vyaktivāda of Lollaṭa, Saṅkuka, Bhaṭṭanāyaka and Abhinavagupta.

1.5. ASSIGNMENTS

1. Write an essay on the date and contents of Nāṭyaśāstra with special reference to topics of Alaṅkārasastra, Rasa and Bhāva.
2. Read chapters 16 and 17 of Nāṭyaśāstra.

1.6. REFERENCE MATERIALS

1. Dr. P.V. Kane : History of Sanskrit poeties : On Nāṭyaśāstra.
2. Dr. S.K. De : History of Sanskrit poeties : Part II, on Nāṭyaśāstra.

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Nāṭyaśāstra-1

Unit-2

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UNIT-2
Saṅgraha, Kārikā and Nirukta

2.1. INTRODUCTION

Bharata's Nāṭyaśāstra is an encyclopaedia of Dance, Drama and Music. In first chapter of Nāṭyaśāstra, the sages ask Bharata five questions regarding the origin of Nāṭya (dramatic representation), The purpose of Nāṭya, the scope of Nāṭya, the division (angas) of Nātya and the nature of Nāṭya performance. Answers to those questions are given by Bharata in the first five chapters of Nāṭyaśāstra. Further details about the answers to those questions are found througout the Nāṭyaśāstra. In the beginning of the sixth chapter also five more questions are asked. The questions asked here are totally different from those asked earlier. The five questions asked here are : 1. How does 'rasa-hood' (resatva) accrue to the Rasas? 2. What is Bhāva and what do Bhāvas manifest? 3. What is Saṅgraha? 4. What is Kārikā? 5. What is the nature of Nirukta? Answers to these questions are given by Bharata in the sixth chapter. Details about Rasa and Bhāva are are given in the sixth and seventh chapters.

2.2. OBJECTIVES

The main objective of these questions is to elucidate the nature of Rasas and Bhāvas together with the expositions of the allied matters such as Vibhāvas, Anubhāvas, Vyabhicāribhāvas, etc. The explanation of the terms Saṅgraha, Kārikā and Nirukta is essential. Before starting an enquiry about a subject like Nāṭya, it is necessary to

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enlist the number of constituents or angas of that subject. Hence the definition of Saṅgraha is given. Similarly the definition of Kārikā given to show how something said or intended to be said can be put succinctly. In the same way Nirukta is defined to bring out the necessity of etymology of the technical terms used in a Śāstra Thus Saṅgraha is meant to introduce the topics to be considered and dealt with in detail subsequently. In giving these details there arises the necessity of Kārikās and Nirukta.

2.3. CONTENT EXPOSITION: FIVE QUESTIONS

३. पूर्वरङ्गविधिं श्रुत्वा पुनराहुर्महर्षयः।

"After hearing about Pūrvaraṅgavidhi, all the sages told Bharata that he should tell them about the five questions." (1)

भरतं मुनयः सर्वे प्रश्नान्पञ्चाभिधत्स्व नः ।।१।।

'Pūrvaraṅgavidhi' means the ceremony prior to the 'commencement of a drama' 'Raṅga' means a stage, a theatre, a place of public amusement. See 'raṅgavighnopaśāntaye' - here the term Raṅga means a stage, a theatre "पूर्वं रज्यतेऽस्मिन्निति पूर्वरङ्गः नाटशालेत्यर्थो मुख्यः" - Since one is interested in it first (pūrva), it is called pūrvaraṅga, it primarily means 'dramatic stage'. Sāhityadarpana uses the phrase 'raṅgavighnopaśāntaye' in the definition of Pūrvaraṅga : "यं नाट्यवस्तुनः।।" (S.D., Chap. VI. 319)." The ceremony which the actors perform for the pacification of obstacles on the stage before the representation of the dramatic theme, is called Pūrvaraṅga". After listening to the details of this ceremony (NṢ.,Chapter 5), the sages ask five questions. The questions are put as follows :

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३.२ ये रसा इति पठ्यन्ते नाट्ये नाट्यविचक्षणैः।

"As regards the Rasas which are told in Nāṭya by the experts in dramatic representation, it behoves you to tell us as to what constitutes 'rasahood' in them.

रसत्वं केन वै तेषामेतदारव्यातुमर्हसि ।।२।।
भावाश्चैव कथं प्रोक्ताः किं वा ते भावयन्त्यपि ।
सङ्ग्रहं कारिकाश्चैव निरुक्तं चैव तत्त्वतः ।।३।।

(2) How are the Bhāvas told ? What they are going to manifest ? Tell us about this and about Saṅgraha, Kārikā and Nirukta in principle." (3)

The stanza (2) above puts the first question : केन वै रसानां रसत्वम् ? By what do Rasas get their 'rasa-hood' रसस्य भावः रसत्वम्, भावे त्वप्रत्ययः। 'rasatva' means the state of being Rasa. What constitutes the principle underlying Rasa? This question is raised because Rasas are enumerated in works on Nāṭya. It may be noted here that Pāṭhya (dialogue), Gītā (song), Abhinaya (acting) and Rasa (sentiment) are the four Aṅgas of Nāṭya. These are said to have been drawn from four Vedas, Rgveda, Samaveda, Yajurveda and Atharvaveda respectively : "नाट्यवेदं ततश्चक्रे चतुर्वेदाङ्गसंभवम्। जग्राह पाठ्यं ऋग्वेदात् सामभ्यो गीतमेव च। यजुर्वेदादभिनयान् रसानाथर्वणादपि।।" (N.S.I.17). Although these are told in the first chapter of Nāṭyaśāstra, the nature of Rasa in not clear. In the ordinary parlance, 'Rasa' means 'taste' which is grasped by the tongue (रसनेन्द्रियग्राह्यः रसः). But words such as Śṛṅgāra, Hāsya, Karuṇa, etc., which are employed in Nāṭya, are also called Rasas. What is the justification for that ? How do they get 'rasahood'? This paves the way for the explanation of Rasa as रस्यते आस्वाद्यते इति रसः।

The stanza (3) refers to questions about Bhāva, Saṅgraha, Kārikā and Nirukta. 'Bhāva' - भवतीति भावः,

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means being, existing, existence, becoming, state, condition, manner, rank, etc. Here it is used in the sense of feeling, mental disposition. It may be a permanent and inherent feeling or a temporary and fleeting feeling. The question here is - भावाश्चैव कथं प्रोक्ताः How are the Bhāvas told ? The question is as to why they are called Bhāvas. To be Bhāvas, they have to manifest something. Then the question is as to what do they manifest, किं वा ते भावयन्ति ? What do they manifest to justify their name as Bhāva ? then what is meant here is that Bhāvas are so-called because they manifest something, भावयन्तीति भावाः। Thus the question भावाश्चैव कथं प्रोक्ताः attracts the answer भावयन्तीति भावाः । Hence भावाश्चैव कथं प्रोक्ताः and किं वा ते भावयन्त्यपि form one question, which is the second one here.

The third question is as to what is Saṅgraha -सङ्ग्रहस्य लक्षणं किम् ? The term 'saṅgraha' is derived from the root 'grah' - to take, catch or grasp with the preposition 'sam'; it means that which is brought together, taken together or gathered. Here it refers to the enumeration of the different constituents or limbs of Nāṭya. It also refers to the summary of what is told in detail in a śāstra. the forth question is as to what is the definition of Kārikā - कारिकायाः लक्षणं किम् ? 'Kārikā' is derived from the root 'Kṛ' - to do. Generally it means a female dancer, a business or trade. But in Śāstras the term is used in the sense of a memorial verse. A collection of such verses is also calle Kārikā ; see Sāṅkhyakārika. The fifth question is as to what is the definition of Nirukta-निरुक्तस्य लक्षणं किम् ? The term 'Nirukta' is derived from the root 'vac' to speak, with the preposition 'nis'. निःशेषेण उक्तम् अथवा निश्चयेन उक्तम् निरुक्तम्। Generally it means expressed, pronounced, explained,

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distinctly told, loudly told. Here it means etymological interpretation or explanation. First etymological attempts are found in Brāhmana texts such as Aitareyabrāhmaṇa. An etymological work on Vedic words is Yāska's Nirukta. It is a Vedāṅga. Homological interpretations are also resorted to in all later Śāstras.

Bharata responds to the questions of the sages :

३. तेषां तु वचनं श्रुत्वा मुनीनां भरतो मुनिः।

On hearing the words (questions) of the sages, the sage Bharata replied with his words speaking of specialities of Rasas and Bhāvas : (4)

प्रत्युवाच पुनर्वाक्यं रसभावविकल्पनम् ।।४।।

३. अहं वः कथयिष्यामि निखिलेन तपोधनः ।
संग्रहं कारिकाञ्चैव निरुक्तं च यथाक्रमम् ।। ५ ।।

"O sages rich in penance, I shall tell you all about Saṅgraha, Kārikā and Nirukta in their due order". (5)

Stanza (4) refers to the intended discourse of Bharata as 'वाक्यं रसभावाविकल्पनम् । ' On the request of the sages, the sage Bharata started giving a discourse on Rasas and Bhāvas. 'Rasas' form the topic of the sixth chapter and 'Bhāvas' constitute the topic of the seventh chapter of Nāṭyaśāstra. But before going to the details of Rasas in this chapter (VI), Bharata promises to give the nature and purpose of Saṅgraha, the nature of Kārikā and the nature of Nirukta. Because they are preliminary technical terms which need to be explained Bharata speaks of the purpose (necessity) of Saṅgraha in a Śāstra work:

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३.५ न शक्यमस्य नाट्यस्य गन्तुमन्तं कथञ्चन ।
कस्माद्बहुत्वाज्ज्ञानानां शिल्पानामप्यनन्ततः ।। ६ ।।

एकस्यापि न वै शक्यस्त्वन्तो ज्ञानार्णवस्य हि ।
गन्तुं किं पुनरप्येषां ज्ञानानामर्थतत्त्वतः ।। ७ ।।

"It is in any way impossible to reach the final end of this science of Dramaturgy, since the Śāstras are too many and arts and crafts are endless (6). It is not possible to reach the end of each one these oceans of knowledge. what to speak of the final purport of all these principles of knowledge !" (7)

Here Bharata speaks of the ocean-like scope and inexhaustible nature of the Śāstras and arts. By the term 'Jñāna', the Śāstras like Vyākarṇa, Nyāya, Mimāṁsā, etc., should be understood and by the term 'Śilpa' the fine arts such as painting, music, dramatic art, etc., should be grasped. The beginnings of these are hard to trace and the final ends of these are impossible to reach.

After thus giving a background and stating the necessity of Saṅgraha, Bharata gives the definition of Saṅgraha and enumerates the constituents of Nāṭya (drama) :

६. किन्त्वल्पसूत्रग्रन्थार्थमनुमानप्रसादकम् ।
नाट्यस्यास्य प्रवक्ष्यामि रसभावादिसंग्रहम् ।।८।।

विस्तरेणोपदिष्टानामर्थानां सूत्रभाष्ययोः।
निबन्धो यः समासेन संग्रहं तं विदुर्बुधाः ।।९।।

रसभावा ह्यभिनया धर्मिवृत्तिप्रवृत्तयः।
सिद्धिः स्वरास्तथातोद्यं गानं रङ्गश्च संग्रहः ।।१०।।

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Definition of Saṅgraha :

"I shall tell you about the compendium of Rasa, Bhāva, etc., which is a brief presentation of the content of the Sūtra and Bhāṣya and which establishes the ground of them". (8) "The learned regard that compilation of the topics which are expounded in detail in the Sūtra and Bhāṣya as Saṅgraha". (9) "Rasa, Bhāva, Abhinayas, Dharmin, Vṛtti, Pravṛtti, Siddhi, Svaras, Ātodya, Gāṇa and Raṅga - these constitute the Saṅgraha of Nāṭya." (10)

संग्रहः - संक्षिप्य गृह्यतेऽनेनेति (A.B.); it is called Saṅgraha (compendium) because things (constituents - aṅgas) of something like Nāṭya are grasped together by it The Saṅgraha is told here beginning with Rasa and Bhāva, because they are principal aṅgas of Nāṭya- रसभावादि कृत्वा प्राधान्यादुपक्रमम्। (A.B.). अल्पसूत्रग्रन्थार्थम् (संग्रहं प्रवक्ष्यामि)- this gives the nature of Saṅgraha; sūtra and grantha refer to aphoristic statements and Bhāṣya or commentary on them. Sūtras may be in prose or metrical form. They are intended to bring out the nature of the different concepts (Lakṣaṇa). Bhāṣya means interpretation and elucidation of what is contained in brief in the Sūtra is 'Lakṣya' and what is contained in 'Parīkṣa' is parīkṣitavyā. These are the contents of Sūtra and Bhāṣya. The enumeration of these contents is done topic-wise. The topics like Rasa, Bhāva, etc., are enumerated here. This enumeration by the names of topics in brief is Saṅgraha. It is 'alpa' (brief) because the names of the topics are alone enumerated- सोऽल्पः सङ्कुचितो नाममात्रेणोद्देशतया यत्र। (A.B.)

The definition of Saṅgraha is that it is a compilation of the topics which are expounded in detail in the Sūtras and Bhāṣya - सूत्रं लक्षणम्। भाष्यं तद्व्यक्तीकरणरूपापरीक्षा। (A.B.)

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Sūtra is definition of a concept and Bhāṣya is the enquiry into it in the form of elucidation of its meaning.

The Saṅgraha of Nāṭya given here contains eleven topics, namely, 1. Rasa, 2. Bhāva, 3. Abhinayas, 4. Dharmin, 5. Vṛtti, 6. Pravṛtti, 7. Siddhi, 8. Svaras, 9. Ātodya, 10. Gāna and 11. Raṅga. Abhinavagupta says that according Bharata there are five 'aṅgas' of Nāṭya, viz., three Abhinayas called Āṇgika, Vācika and Āhārya plus the two called Gāna and Vādya. The eleven 'angas' are according to Kohala. अभिनयत्रयं गीतातोद्ये चेति पञ्चाङ्गं नाट्यम्। .....अनेन तु श्लोकेन कोहलमतनैकादशाङ्गत्वमुच्यते। न तु भरते। (A.B.) Bhrata has once again enumerated those that are enumerated by Kohala. Upacara and Maṇḍapa are the two other 'aṅgas', which bring the number to 13.

Definition of Kārikā :

३. अल्पाभिधानेनार्थो यः साऽनुमन्तव्या (नुपठिता) कारिकार्थप्रदर्शिनी ॥११॥

"That by which some matter is told by the learned in brief by using of few words forming a Sūtra, Should be known as Kārikā, which reveals the matter under considerations. (11)

Abhinavagupta says that some 'artha' is Kārikā- अनेनार्थस्य कारिकात्वं लक्षणरूपस्य दर्शयति (A.B.). Kārikā is a matter in the form of definition of a concept. It is put by Abhinavagupta thus: "योऽर्थोऽल्पैः शब्दैः समासेन बहुतरलक्ष्यसंग्रहेण सूत्रं वाचकमाश्रित्योच्यते सोऽर्थः कारिका। ज्ञप्तिसाधकत्वादर्थिनी कारिका। (सूत्रतःसूत्रेण।) एतेन सूत्रमपि कारिका। तत्सूत्रमपेक्ष्य याऽनुपठिता पश्चात्पठिता श्लोकरूपा सापि कारिका।" (A.B.) - that subject matter which is succinctly expressed with a few words in such a way as to contain reference a large number of examples, taking recource to the form of aphorism (Sūtra),

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is Kārikā. Kārikā serves that purpose because it is the means to bring something to ones memory or understanding. By the word 'Sūtrataḥ' in the stanza, it is indicated that the Sūtra can be a Kārikā. Any stanza, that is introduced after it in relation to it, is also Kārikā. This last point is on the basis of the reading 'anupaṭhita'. Thus Kārikā can be in the form of a Sūtra or a stanza. What is intended is expressed through a Sūtra first and then through stanza. Both ways the definition can be presented. Both are called Kārikā: "उद्दिष्टस्य धर्म्यन्तरव्यवच्छेदकं लक्षणं वक्तव्यम्। तच्च पूर्वं सूत्रेण। ततोऽप्यकृताक्षेपोत्तरप्रपञ्चेन तद्विवरणमात्ररूपेण सुखग्राह्येण। श्लोकेन। उभयोरपि हि लक्षणमेव प्रतिपाद्यम्। तदेव कारिकोच्यते। सूत्रश्लोकावुपचारादिति।" (A.B.) - definition of the matter on hand which is apt to bring out its special property should be told. It should be first by a Sūtra. then it should be by a lucid stanza in the form of its explanation only without going into the details of objection and answers to those objections. Both have the characteristics of the object as their intended matter. That itself is called Kārikā. It is secondarily called Sūtra and Śloka.

Definition of Nirukta :

३ नानानामाश्रयोत्पन्नं निघण्टुनिगमान्वितम् ।
धात्वर्थहेतुसंयुक्तं नानासिद्धान्तसाधितम् ।।१२।।

स्थापितोऽर्थो भवेद्यत्र समासेनार्थसूचकः।
धात्वर्थवचनेनेह निरुक्तं तत्प्रचक्षते ।।१३।।

"That which is born on the basis of many nouns, which is according to the rules of Kośa and Vyākaraṇa, which is endowed with the ground of root meanings proved by many doctrines, (12) that in which the meaning is

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established and that which indicates the meaning briefly by the statement giving the meaning of the root, is said to be Nirukta." (13)

Nirukta. is that which indicates the meaning briefly - समासेनार्थसूचक । The very purpose of Nirukta lies in indicating the meaning in brief - निरुक्तस्य तु प्रयोजनं संक्षेपेणार्थावधारणम् । That meaning is established in it and conveyed briefly by the statement giving the meaning of the root. Firstly it is born from the nouns and is according to dictionary and rules of Grammar. Secondly, it is on the ground of the meaning of the root. Thirdly, it is proved by the doctrines of Śāstras. On the whole Nirukta is fourfold as that which is based on nouns (नामाश्रयम्), for instance, ऊर्ध्वे खम् अस्येति उलूखलः ; that which is based on roots (धात्वाश्रयम्), for instance, रस्यते इति रसः; that which is based on both noun and root (नामधात्वाश्रयम्), for instance, पिशितम् अत्तीति पिशाचः; and that which is based on doctrines (सिद्धान्ताश्रयम् or समयाश्रयम्) ; this is again threefold as लौकक, for instance, भूसत्तायाम्-भवतीति भावः; वैदिक, for instance, दीधीङ् दीप्तिदेवनयोः; and प्रतितन्त्र, for instance, गान्धर्व-वेदे गीतकविशेषे आवेणकादिशब्दः (A.B.).

Enumeration of Rasas, Bhāvas, etc. :

३.६. सङ्ग्रहो यो मया प्रोक्तः समासेन द्विजोत्तमाः ।
विस्तरं तस्य वक्ष्यामि सनिरुक्तं सकारिकम् ।।१४।।

"O sages, of the compendium (Saṅgraha) I have succinctly told. I shall tell you details about it along with Nirukta and along with Kārikā". (14)

Saṅgraha becomes division when it is separated, i.e., when its units are separated. The divisions or kinds of each unit are given here. Is everything complete with that

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enumeration of kinds ? No. Nirukta should be told and Kārikās are to be employed. First each of the units of Saṅgraha, Rasa, Bhāva, etc., is given their kinds :

Rasas :

३.१०. शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः।
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ।।१५।।

"Śṛṅgāra, Hāsya, Karuṇa, Rudra, Vīra, Bhayānaka, Bībhatsa and Adbhuta - these are the eight Rasas accepted in Nāṭya (drama)." (15)

Abhinavagupta says that Rasas are nine, while those who wish to avoid Śānta speak of Rasas as eight : "ते च नव शान्तापलापिनस्त्वष्टाविति तत्र पठन्ति।" (A.B.). He gives the logic behind the arrangement of these Rasas in the order in which they are enumerated in the stanza 15. Śṛṅgara is first stated because it is the most familiar one as Kāma is easy of access to all beings. It stands out by putting all other Rasas back. Rasa that immediately follows Śṛṅgara is Hāsya. Then comes Karuṇa because it is irrespective of Rati and it is opposed to Hāsya. Raudra occupies the fourth place because it is caused by Karuṇa. The fifth one is Vīra; it has Dharma as the principal motive and Dharma is the root of Artha. Extension of fearlessness to those who are oppressed by far, is the duty of a Vīra (hero). Hence Bhayānaka comes next as the sixth Rasa. Bībhatsa which arises from the Vibhāvas of Bhaya, occupies the seventh place Vismaya (astonishment) which is the result of Vīra, manifests itself as Adbhuta. Hence it is the eighth Rasa. Abhinavagupta accomodates Śānta as the ninth Rasa by saying that the aforesaid eight Rasas arise as related to the three-fold 'pravrtti-dharma' consisting in Dharma, Artha

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and Kāma (trivarga) and Śānta should be accepted as related to 'nivrtti-dharma' consisting in Mokṣa : " ततस्त्रिवर्गात्मकप्रवृत्तिधर्मविपरीतनिवृत्तिधर्मात्मको मोक्षफलः शान्तः।" (A.B.) Bharata says that these Rasas were first spoken by Druhiṇa and proposes to enumerate the Bhāvas :

३.११. एते ह्यष्टौ रसा प्रोक्ता द्रुहिणेन महात्मना ।
पुनश्च भावान्वक्ष्यामि स्थायिसञ्चारिसत्वजान् ।।१६।।

"These eight Rasas are told by the great Druhiṇa. I shall enumerate the Bhāvas which are of three kinds as Śthāyins, Sañcārins and Sattvajas." (16)

Druhiṇa is the name of rahman or Siva. Amarakośa lists this as Brahman's name : "धाताब्जयोनिर्द्रुहिणो विरिञ्चिः कमलासनः" (A.K., I.33).VṢ. Apte gives Siva as the other name for Druhiṇa.

Sthāyibhāvas :

३.१२. रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विस्मयश्चेति स्थायिभावाः प्रकीर्तिताः ।।१७।।

"Rati, Hāsa, Śoka, Krodha, Utsāha, Bhaya, Jugupsā and Vismaya - these are stated as Sthāyibhāvas." (17)

As observed by Abhinavagupta, Sthāyibhāvas are told here, become without knowing the mental dispositions such as Rati, it is not possible for the poet or the actor to represent Vibhāvas, etc., connected with them : "तत्र नाऽज्ञातलौकिकरत्यादिचित्तवृत्तेः कवेर्नटस्य वा तद्विषयविशिष्टविभावाद्याहरणं शक्यमिति स्थायिन उद्दिष्टाः।" (A.B.). Abhinavagupta, who is in favour of Śānta as the ninth Rasa, tries to find the Sthāyibhāva of Śānta in the stanza 17 by referring to a 'pāṭhāntara' and discusses as to what is the Sthāyibhāva of

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Śānta : " तत्र शान्तस्य स्थायी। विस्मयशमा' इति कैशिचत्पठितः। उत्साह एवास्य स्थायीत्यन्ये। जुगुप्सेति केचित्। सर्व इत्येके। तत्त्वज्ञानजो निर्वेदोऽस्य स्थायी। एतदर्थमेवोभयधर्मोपजीवित्वख्यापनायामङ्गलभूतोऽप्यसौ पूर्वो निर्दिष्टो व्यभिचारिषु।" (A.B.). "The Sthāyibhāva of Śānta is read by some scholars as 'vismaya-Sama.' (Sama is the Sthāyin of Śānta according to some scholars). Others say it is 'Jugupsā'. Others say that all are its Sthāyibhāvas. 'Nirveda' born of the knowledge of the spiritual principle is the Sthāyibhāva of it. For this purpose only, in order to indicate its double nature, Nirveda which is of inauspicious nature, has been mentioned first among the Vyabhicāribhāvas. It may be noted there that Mammaṭa gives 'Nirveda' as the Sthāyibhāva of Śāntarasa and puts forward the same argument as above to answer the objection that the Sthāyibhāva of Śāntarasa has not been mentioned by Bharata. Abhinavagupta and after him Mammaṭa give the argument to show that there is Bharata's indirect approval for Śāntarasa. Viśvanātha mentions Śama as the Sthāyibhāva of Śānta.

Vyabhicāribhāvas:

३.१२. निर्वेदग्लानिशङ्काख्यास्तथाऽसूया मदः श्रमः ।
आलस्यं चैव दैन्यं च चिन्ता मोहः स्मृतिर्धृतिः ॥१८॥
व्रीडा चपलता हर्ष आवेगो जडता तथा ।
गर्वो विषाद औत्सुक्यं निद्राऽपस्मार एव च ॥१९॥
सुप्तं विबोधोऽमर्षश्चाप्यवहित्थमथोग्रता ।
मतिर्व्याधिस्तथोन्मादस्तथा मरणमेव च ॥२०॥
त्रासश्चैव वितर्कश्च विज्ञेया व्यभिचारिणः।
त्रयस्त्रिंशदमी भावाः समाख्यातास्तु नामतः ॥२१॥

"Nirveda (1), Glāni (2), Śaṇkā (3), Asūyā (4), Mada (5), Śrama (6), Ālasya (7), Dainya (8), Cintā (9), Moha (10),

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Smṛti (11), Dhṛti (12), Vrīḍā (13), Capalatā (14), Harṣa (15), Āvega (16), Jaḍatā (17), Garva (18), Viṣāda (19), Autsukya (20), Nidrā (21), Apasmāra (22), Supta (23), Vibodha (24), Amarṣa (25), Avahittha (26), Ugratā (31), Trāsa (27), Mati (28), Vyādhi (29), Unmāda (30), Maraṇa (31), Trāsa (32) and Vitarka (33)-these are the thirty-three Vyabhicāribhāvas mentioned by their names." (18-21)

It may be noted here that Abhinavagupta is of the opinion that those that are named as Sthāyibhāvas, Rati, Hāsa, Śoka, etc., become Vyabhicāribhāvas also (i.e., when they are not fully developed, due to lack of certain accessories). This conclusion is drawn on the ground that Bharata has not specified the number of Sthāyibhāvas in the concerned stanza (17): " स्थायिषु च संख्या नोक्तेत्यपरे । अत एव स्थायिन एते तु व्यभिचारिणोऽपि भवन्ति । " (A.B. under st. 17).

Sattvajabhāvas :

३.१. स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः ।
वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विकाः स्मृताः ।।२२।।

"Stambha, Sveda, Romāñca, Svarabhaṅga, Vepathu, Vaivarṇya, Aśru, Pralaya-these are the eight Sāttvikabhāvas (Sattvajabhāvas)." (22)

Abhinavagupta is of the view that these Sāttvikabhāvas are enumerated apart from Abhinaya, etc., to indicate that they depend on both Vyabhicāribhāvas and Abhinayas : " सात्त्विका व्याभिचारिवृत्तमभिनयवृत्तं चोपजीवन्तीति पृथगभिनयादिभ्यो गणिताः।" (A.B.).

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Abhinayas :

३४ आङ्गिको वाचिकश्चैव ह्याहार्यः सात्त्विकस्तथा ।
चत्वारोऽभिनया ह्येते विज्ञेया नाट्यसंश्रयाः ।।२३।।

"Āṅgika, Vācika, Āhārya and Sāttvika - these are the four kinds of Abhinayas. These are to be known as pertaining to Nāṭya." (23)

नाट्यसंश्रयाः - Abhinavagupta observes that these are accepted although they are not often found in the world (day-to-day activity). But these are of the life of Nātya. Hence, these are enumerated after Rasas and Bhāvas : "लोके तु कदाचिन्न भवत्यपि गृहीतत्वात् । नाट्ये तु त एवं जीवितम्। अत एव रसभावानन्तरमभिनया उद्दिष्टाः।" (A.B.).

'Abhinaya' means 'acting', i.e., the imitation of a condition (avasthā). It is of four kinds as (1) Āṅgika, gestural, conveyed by bodily actions; (2) Vācika, vocal, conveyed by literary works; (3) Āhārya, extraneous, conveyed by dress, ornaments, decoration, etc.; (4) Sāttvika, internal, conveyed by the manifestation of the internal feelings such as perspiration, horripulation, etc. (Vide the Sāttvikabhāvas given above). These are explained in NṢ. 8th chapter.

Dharmins, Vṛttis, Pravṛttis and Siddhis :

३५. लोकधर्मी नाट्यधर्मी धर्मीति द्विविधः स्मृतः।
भारती सात्त्वती चैव कैशिक्यारभटी तथा ।।२४।।

चतस्रो वृत्तयो ह्येता यासु नाट्यं प्रतिष्ठितम्।
आवन्ती दाक्षिणात्या च तथा चैवौद्रमागधी ।।२५।।

पाञ्चालमध्यमा चेति विज्ञेयास्तु प्रवृत्तयः।
दैविकी मानुषी चैव सिद्धिः स्याद्द्विविधैव तु ।।२६।।

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" Lokadharmin and Nāṭyadharmin - these are the two Dharmins known. Bhāratī, Sāttvatī, Kaiśiki, Ārabhaṭi - these are the four Vṛttis in which Nāṭya is rooted. Āvantī, Dākṣināṭyā, Auḍhramāgadhī, Pāñcālī and Madhyamā - these (five) are known as Pravṛttis. Daivikī and Mānuṣī - these are the two kinds of Siddhi". (24 - 26)

'Dharmin' means that which has the characteristics of something'. It is twofold as Lokadharmin and Nāṭyadharmin Lokadharmin is that dramatic representation which conforms to the action natural in the world. Bharata defines it as :

"स्वभावभावोपगतं शुद्धं त्वविकृतं तथा। लोकवार्ताक्रियोपेत-मङ्गलीलाविवर्जितम्।। स्वभावाभिनयोपेतं नाना स्त्रीपुरुषाश्रयम्। यदीदृशं भवेन्नाट्यं लोकधर्मी तु सा स्मृता।। (NṢ., 14.70-71) - "that dramatic representation which follows the natural state, which is pure and without artificiality, which is endowed with worldly intelligence and actions, which has natural gestures and which depends upon many men and women, is called 'Lokadharmin'. Nāṭyadhrmin is that dramatic representation which resorts to gestures, etc., for displaying the worldly feelings and actions. This is defined by Bharata as : "योऽयं स्वभावो लोकस्य सुखदुःखक्रियात्मकः। सोऽङ्गाभिनयसंयुक्तो नाट्यधर्मी तु सा स्मृता।।" (N.S., 14.78)

"That (dramatic representation) which is endowed with gestures, etc., to display the natural worldly joys, sorrows and actions, is known as Nāṭyadharmin." Kallinātha illustrates them by sayings - "वाक्याभिनये केवलवाक्योच्चरणं लोकधर्मी, रागयुक्तवाक्योच्चारणं नाट्यधर्मी।" (S.R.p. 629) - "In delivering a sentence, if the sentence is just uttered, it is called Lokadharmin, if it is sung musically, it is called Nāṭyadharmin". Generally speaking, imitation of the

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worldly activities with men taking the male roles and women taking the female roles, is called Lokadharmin. If the roles of men are done by women and vice verse, it amounts to Nāṭyadharmin.

Vṛttis, according to Bharata, are like the mothers of Nāṭya- "वृत्तयो नाट्यमातरः।" (N.S.22.64). The employment of words and senses that are favourable to Rasa constitutes Vṛtti. Bharata says that Kaiśikī-vṛtti (which is constituted by soft and charming words) should be employed in Śṛṅgāra and Hāsya, Sāttvatī (which is constituted by vigorous words) in Vīra, Raudra, and Adbhuta, Ārabhaṭī (which is constituted by words and senses of less vigour) in Bhayānaka, Bībhatsa and Raudra and Bhāratī (which is constituted by words and senses of not very harsh not very soft type) in Karuṇa and Adbhuta. He says in particular that Kaiśikī can be properly rendered by women (actresses) only - "अशक्या पुरुषैः सा तु प्रयोक्तुं स्त्रीजनादृते।" (N.S.,1.46)

Pravṛttis are concerned with the dress, languages and manners of various countries - "प्रवृत्तिरिति कस्मात्। उच्यते पृथिव्यां नाना देशवेषाचारवार्ताः ख्यापयतीति प्रवृत्तिः।" (N.S., 14). They are five as Avantī, Dākṣinātya, Pancali, Madhyamā and Audhramāgadhī. Dākśinātya in particular is one that is constituted by plenty of dancing, singing and music and with Kaiśikī and 'abhinaya' of limbs which is cleaver, pleasing and delicate " तत्र दाक्षिणात्यास्तावद् बहुनृत्तगीतवाद्या कैशिकीप्रायाः चतुरमधुरललिताङ्गाभिनयाश्च।" (N.S., 14)

Siddhi means successful dramatic performance. It is two fold as Mānuśī and Daivī. The audience should indicate that the performance is a success by gifts of cloths, etc., by smiles, loud laughter, by saying 'sadhu' or 'ah' or 'kaṣṭam' as regards wonderful or love scenes and as regards pathetic

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scenes. This is Mānuṣī siddhi Daivikī siddhi, on the other hand, consists in there being no noise nor disturbance, no ill-omen and the audience hall being full. (NṢ.,27).

Svaras and Ātodyas :

३.६.१. शारीरश्चैव वैणाश्च सप्त षड्जादयः स्वराः।
(निषादर्षभगान्धारमध्यपञ्चमधैवताः।।)
ततं चैवावनद्धं च घनं सुषिरमेव च ।।२७।।
चतुर्विधं च विज्ञेयमातोद्यं लक्षणान्वितम् ।
ततं तन्त्रीगतं ज्ञेयमवनद्धं तु पौष्करम् ।।२८।।
घनस्तु तालो विज्ञेयः सुषिरो वंश एव च ।

"The seven 'svaras' (musical notes) such as ṣadja are of two types as Śārīra and Vaiṇava. (They are : Ṣadja, Ṛṣabha, Niṣāda, Gāndhāra, Madhyama, Pañcama and Dhaivata). Ātodya (musical instruments) are of four kinds as Tata, Avanaddha, Ghana and Suśira. These are endowed with definitions here : Tata is a stringed instrument like lute ; Avanaddha is that which is 'pauṣkara' (producing the sound of cloud); Ghana is 'tāla' (cymbal); and Suśira is flute." (27-28, first half of 29).

Svaras are of two kinds as Śārīra and Vaiṇava. Śārīra are those that are uttered through one's mouth, while Vaiṇava are the notes that are produced through a lute. They are seven: Ṣadja, Ṛṣabha, Niṣāda, Gāndhāra, Madhyana, Pañcama and Dhaivata. See A.K., 363-364 : "निषादर्षभगान्धारषड्जमध्यमधैवताः। पञ्चमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिताः स्वराः।।" 'Tantrīkaṇṭhotthitāḥ' refers to two kinds of svaras, viz., Vaiṇava and Śārīra.

Ātodya is that which is played or beaten by hand, etc. - आतुद्यते इति आतोद्यम्। It means a musical instrument. Four

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are the Śāstrīyavādyas. They are : Tata, Avanaddha, Ghana and Suśira. Tata are the stringed instruments like a lute (Vīṇā) Avanaddha are the instruments that have a hide covering them as in the case of a drum. It is said to be 'pauṣkara' because it produces the sound like clouds when beaten by hand, etc. 'Pauṣkarāvarta' the presiding deity of clouds ; drum, etc., which produce sound like the clouds are called Pauskara. Tāla are the instruments like cymbals, bells, etc., which are made up of bronze. Suśira stands for those instruments such as flute, which have holes. Here it stands for flute only -" वंश एव च "

Gāna and Raṅga :

३.१.७. प्रवेशाक्षेपनिष्क्रामप्रासादिकमथान्तरम् ।।२६।।
गानं पञ्चविधं ज्ञेयं ध्रुवायोगसमन्वितम् ।
चथुरश्रो विकृष्टश्च रङ्गस्त्र्यश्रश्च कीर्तितः ।।३०।।

"Gāna which is endowed with 'dhruvā', is fivefold as connected with Praveśa, Ākṣepa, Niṣkrāma, Prasādika and Āntara. Ranga is of three kinds as Caturaśra, Vikṛṣta and Tryaśra". (29-2nd half and 30)

'Dhruvā' is a specific combination of words which happens to be the basis of Gītā - "ध्रुवा गीत्याधारो नियतः पदसमूहः" (A.B.). It is because of this, the Gāna here surpasses the ordinary Gāna. Praveśagāna is that which is sung when the characters enter the stage in order to bring out their feeling, nature and condition - "पात्रस्य प्रवेशे भावप्रकृत्यवस्थानादिसूचकं यद् गीयते तत्प्रवेशगानम्।" (A.B.). Ākṣepagāna is that which is sung in order to indicate the introduction of another Rasa - "रसान्तरोपक्षेपार्थमाक्षेपगानम्।" (A.B.). Niṣkrāmagāna is that which is employed when the characters are leaving the stage - "पात्रस्य निष्क्रमणे

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निष्क्रामगानम्" (A.B.). Prasādikagāna is that which is employed to make clear to the audience the mental dispositions of the characters entered- "प्रविद्यल[स्यान्तर्गतां चित्तवृत्तिं सामाजिकान्प्रति प्रसादयितुं प्रथयितुं प्रसादगानम्।" (A.B.). 'Āntara' means a situation to indicate the movement or the taking of steps on the stage. That which is used for that is Āntaragāna - "आन्तरमिति गतिपरिक्रमणनिरूपणावसरः। तत्र यद्गीयते तदान्तरं गानम्।" (A.B.)

Raṇga which is otherwise known as Maṇḍapa, is the stage which is meant for the entrance and exit of the characters, which is useful for all kinds of acting and which is useful for the employment of Gāna and Ātodya - "कक्ष्याविभागेन गत्युपकारेण सर्वाभिनयानुभावोपकारी गानातोद्योपकारी च मण्डपः।" (A.B.). Raṅgamaṇḍapa consists in stage-divisions such as Raṅgapīṭha, Raṇgaśīrṣa, Nepathyagṛha, etc., for the above purposes. Quadrangular (Caturaśra), Protracted (Vikṛṣṭa) and Triangular (Tryaśra) are the three kinds of Ranga. Bharata concludes this section by saying :

३.१.८. एवमेषोऽल्पसूत्रार्थो निर्दिष्टो नाट्यसंग्रहः ।
अतःपरं प्रवक्ष्यामि सूत्रग्रन्थविकल्पनम् ।।३२।।

"Thus I have told in brief the compendium of Nāṭya. Now onwards I propose to explain through Sūtra and Grantha (Bhāṣya). (31)

सूत्रग्रन्थविकल्पनम् - Sūtra means a brief definition. It covers 'Kārikā' also. Grantha means Bhāṣya. Through this 'vikalpana' is made. Vikalpana means explanation involving objections and answers. This covers 'parīkṣā' (scrutiny), 'nirukta' (etymological interpretation). (A.B.)

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2.4. REVISION POINTS AND SUMMARY :

1. Questions asked by the sages to Bharata : 1. By what do Rasa get their 'rasahhood' ? 2. How are the Bhāvas told ? 3. What is Saṅgraha ? 4. What is Kārikā ? 5. What is Nirukta ?
2. Responding to the questions of the sages, Bharata answers the last three questions about Saṅgraha, Kārikā and Nirukta.
3. Saṅgraha means a compendium of the contents (topics) which are intended to be expounded in Sūtra and Bhāṣya.
4. Kārikā is a unit of composition to present a topic in brief. It may be Sūtra or stanza.
5. Nirukta is etymology of a term on the basis of nouns and roots according to rules of Kośa and Vyākaraṇa.
6. The Saṅgraha of Nāṭya consists of 11 topics : Rasa, Bhāva, Abhinaya, Dharmin, Vṛtti, Pravṛtti, Siddhi, Svaras, Ātodya, Gāna and Raṅga.
7. Rasas are eight : Śṛṅgāra, Hāsya, Karuṇa, Raudra, Vīra, Bhayānaka, Bībhatsa and Adbhuta. According to Abhinavagupta Śānta should be the ninth.
8. Bhāvas are threefold as Sthāyibhāva, Vyabhicāribhāva and Sattvajabhāva.

   Sthāyibhāvas are eight, Rati, Hāsa, etc. Śama or Nirveda is the Sthāyibhāva of Śānta according to Abhinava gupta.

   Vyabhicāribhāvas are thirty-three starting from Nirveda and ending with Vitarka. Sattvajabhvas

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are eight, Stambha, Sveda, etc.

9. Abhinaya is fourfold as Āṅgika, Vācika, Āhārya and Sāttvika.
10. Dharmins are two as Lokadharmin and Nāṭyadharmin.
11. Vṛttis are four as Sāttvatī, Kaiśikī, Ārabhaṭī and Bhāratī.
12. Pravrttis are five as Avantī, Dākṣiṇātyā, Auḍhramāgadhi, Pāncali and Madhyana.
13. Svaras are seven such as Ṣadja, Ṛṣabha, Niṣāda, Gāndhāra, Madyama, Pañcama and Dhaivata.
14. Ātodya is of four kinds as Tata, Avanaddha, Ghana and Suśira.
15. Gānas are five as connected with Praveśa, Ākṣepa, Niṣkrama, Prasādika and Āntara.
16. Raṅga is threefold as Caturaśra, Vikṛṣṭa and Tryaśra.

2.5. INTEXT QUESTIONS

1. What is Saṅgraha? What purpose is served by it?
2. What is Kārikā ?
3. What is Nirukta ?
4. Explain Lokadharmin and Nāṭyadharmin.
5. Relate the Vrttis to the Rasas.
6. What is Pravṛtti ? Give its kinds.
7. What is Siddhi ? Explain its kinds.
8. Bring out the nature of the four Ātodyas.
9. Explain the five kinds of Gāna.
10. Write a note on Raṅga.

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2.6. ASSIGNMENTS

1. Write an essay on the nine constituents of Nāṭya. leaving out Rasa and Bhāva.
2. Make a list of main terms in this unit and give their meanings

2.7. REFERENCES

1. Abhinavabhārati on N.S. Chapter 6, stanzas 1-31.
2. History of Sanskrit Poetics : P.V. Kane, Motilal BanarsiDas, 1961, P. 381- 383.

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Nāṭyaśāstra-1

Unit-3

CONTENTS

3.1 INTRODUCTION

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3.3. CONTENT EXPOSITION : RASANIRŪPAṆAM :

3.4. REVISION POINTS AND SUMMARY

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UNIT-3
RASANIṢPATTI

3.1. INTRODUCTION

Rasa is given the first place in Nāṭya because without it no matter pertaing to Nāṭya proceeds - "न हि रसादृते कश्चिदर्थः प्रवर्तते।" (N.S.). Hence it is taken up for consideration first. Once the nature of Rasa is known, the concepts connected with it, viz, Vibhāva, Anubhāva, Vyabhicāribhāvas, etc., become significant. The earliest exponent of Rasa is Bharata, who in his Nāṭyaśāstra, gives all the technicalities about Rasa, the nature of Rasa and its accessories, its number, etc. Bharata's exposition, as indicated by 'अष्टौ नाट्ये रसाः स्मृताः' in the Kārikā mentioning names of Rasas. He does not make difference between Kāvya and Nāṭya (Nātaka). Later the concept of Rasa is extended to Kāvya also, MahāKāvya in particular. The Rasa theory is set down at length in the Abhinavabhāratī of Abhinavagupta, a commentary on the Nāṭyaśāstra. Here on this topic of Rasa, Bharata's text and Abhinavabhāratī are studied.

3.2. OBJECTIVES

This study on Rasa aims at elucidating the nature of Rasa which is the central point of charm in Kāvya, whether it is Śravya, Dṛśya or Miśra. The audiovisual medium of entertainment like Drama has Rasa as the ultimate aim. It is Rasa which creates 'pravṛtti' (inclination) towards Kāvya in general and Nāṭaka in particular. It is necessary for enlightening the actors and the spectators alike. With the nature of Rasa, the actors can become efficient in their

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'abhinaya' and the spectators or sahṛdayas can react more favourably towards dramatic representation.

3.3. Content exposition : Rasanirūpaṇam :

३.१. तत्र रसानेव तावदादावभिव्याख्यास्यामः। न हि रसादृते कश्चिदर्थः प्रवर्तते । तत्र विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः।

"There (among them), we shall first thoroughly explain Rasas themselves. Nothing at all proceeds without Rasa. In that context, the evolution of Rasa is through the combination of Vibhāvas, Anubhāvas and Vyabhicāribhāvas." (Prose after st. 31,1)

'Tatra' here means 'among the Aṅgas of Nāṭya such as Rasa, Bhāva, Abhinaya, etc., (तेषां रसादीनां मध्ये - A.B.). 'Abhivyākhyāsyāmaḥ' - "अभितः आदितः मूलग्रन्थपरीक्षाक्रमेण विभज्याख्यास्यामः । "(A.B.) - We will explain fully from the beginning by analysing the matter in the manner of scrutiny through Sūtra and Bhāṣya (mūla and grantha). Rasa is taken up here for full exposition first. Why is it taken up first ? the answer is - "न हि रसादृते, इत्यादि।"

Rasa is first taken up for exposition because 'without Rasa, nothing (pertaining to Nāṭya) at all proceeds'. कश्चिदर्थः refers to certain things pertaining to Nāṭya such as Vibhāvas, etc., do not proceed,i.e., do not come to our mind at all. Nobody would think about Vibhāvas, etc., without Rasa. "हि यस्मात् रसं विना विभावादिरर्थो बुद्धौ न प्रवर्तते " (A.B.)- says Abhinavagupta. Without Rasa there will be no inclination towards actons leading to aesthetic delight and further there will be no fulfilment of the purpose of giving an advice in the form of prevention from bad deeds or inculcating knowledge : "यतश्च तं विनाऽर्थः प्रयोजनं प्रीतिपुरःसरं व्युत्पत्तिमयं न प्रवर्तते।" (A.B.). It is also because the spectators

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(Sāmājikas) who are deeply interested in Rasa and who are fully absorbed in the delight of Rasa-experience, cannnot get in their minds any other ideas separately : " यतश्च रसं प्रत्यादृते रसनात्मकप्रतीत्येकघनविश्रान्ते सामाजिकलोकेऽन्यो भावादिरर्थः प्रविभागेन बुद्धौ न वर्तते।" (A.B). Further from point of view of the interpreters, the actors and the sepectators, the importance is given to Rasa only therfore, Rasa is first taken up for exposition.

In this context Bharata gives the Rasasūtra which reveals as to how Rasa-experience takes place - "विभावानुभाव, इत्यादि।" The evolution (niṣpatti) of Rasa takes place through the association (saṁyoga) of Vibhāvas, Anubhāvas and Vyabhicāribhāvas. Vibhāvas, Anubhāvas and Vyabhicāribhāvas are thus the accessories of Rasa. These are mentioned in the Rasasūtra. Two more words, which are most important, are 'saṁyoga' and 'niṣpatti'. The import of these two words is very crucial to the understanding of the Sūtra. Another point to be noted is that Bharata who has enumerated Sthāyibhāvas in connection with Rasas, has not used the term 'Sthāyin' or 'Sthāyibhāva' in his Rasasūtra. Whether 'Sthāyin' is necessary in the Sūtra or not will be clear from the attempt at interpreting the Sūtra. Firstly the association (saṁyoga) of Vibhāvas, Anubhāvas and Vyabhicāribhāvas is stated in the Sūtra. Does that 'saṁyoga' mean mutual association among the Vibhāvas, Anubhāvas and Vyabhicāribhāvas ? Or does that mean association of these put together with something else ? It is relevant here to consider the next statement of Bharata :

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३.२. को दृष्टान्तः। अत्राह - यथा हि नानाव्यञ्जनौषधिद्रव्यसंयोगाद्रसनिष्पत्तिः तथाभावोपगमाद्रसनिष्पत्तिः । यथा गुडादिभिर्द्रव्यैर्व्यञ्जनौषधिभिश्च षाडवादयो रसा निर्वर्तन्ते तथा नानाभावोपगता अपि स्थायिनो भावा रसत्वमाप्नुवन्तीति ।

"Is there any analogy (dṛstānta) in this regard ? Here it said :- Just as through the combination (mixture) of many condiments and herbs, there arises taste (rasa), i.e., just as through the mixture of jaggery, vegetables, cumin-seeds, turmeric and such other objects, there arise condiments (षाडवादयः) giving rise to six tastes (ṣaḍrasas), so through the combination of various Bhāvas (in the form of Vibhāvas, etc.,) the Sthāyibhāvas become Rasas". (Prose after St. 31, 2).

The analogy here drives home the point that through the combination of Vibhāvas, Anubhāvas and vyabhicāribhāvas, the Stayibhāvas turn into Rasas. It is clear from this that 'saṁyoga' means the combination of the Vibhāvas, etc., on the one hand and their association with the sthāyibhhāvas on the other hand. The objects like jaggery, cumin-seeds, turmeric, etc., give rise to condiments which in turn give the various tastes. Similarly Vibhāvas, Anubhāvas and Vyabhicāribhāvas combine to rouse, excite, nourish the Sthāyibhāvas and bring them to the state of relish. Then they become Rasas. Vibhāvas, etc., are the stimuli such as characters, dialogues, songs, acting presented on the stage in the case of drama or those described in the case of poems. They are psychologically attuned to the Sthāyibhāvas. Then the Sthāyibhāvas are relished; they thus become Rasas.

What are Sthāyibhāvas ? Bharata answers this question in the seventh chapter. For the present, it is

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enough to know that they are certain permanent and dormant moods in the minds of all people, which are roused and brought into a pleasurable state in them through appropriate stimuli which are called Vibhāvas, Anubhāvas and Vyabhicāribhavas - The resultant aesthetic pleasure is called Rasa. Vibhāvas are of two kinds as Ālambanavibhāva and Uddīpanavibhāva. Ālambanavibhāvas are the fundamental determining causes for rousing the Sthāyibhāva, while Uddīpanavibhāvas are the exciting causes of Sthāyibhāvas. Anubhāvas are the external manifestations of the working of emotions such as movements of the eye, glances, etc. These Anubhāvas nourish the Sthāyibhāvas. Vyabhicāribhāvas are the fleeting moods which are common to several Sthāyibhāvas. They serve the purpose of completely manifesting the Sthāyibhāvas. (Sattvajabhāvas such as Stambha, etc., are also Anubhāvas).

It may be observed that in the analogy taste (Rasa) is created by the mixture of a variety of 'Vyañjanauṣadhidravyas'. Vyañjana, etc., represent the Vibhāvas, etc., In the context of Kāvyarasa or Nāṭyarasa, the mixture of Vibhāvas, etc., give rise to the experience of Rasa. In the analogy 'the food' (anna) which gives the taste is not mentioned. Similarly in the analogous situation of Nāṭyarasa or Kāvyarasa, Sthāyibhāva is understood but not mentioned. Hence, there is no necessity of the term Sthāyibhāva in the Rasasūtra. Thus Rasa-realisation is told in the Rasasūtra. The Sthāyibhāva brought to relish or experience is Rasa. Bharata makes the point in respect of 'rasatva' with another analogy :

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३. अत्राह-रस इति कः पदार्थः? उज्यते-आस्वाद्यमानत्वात्। कथमास्वाद्यते रसः ? यथा हि नानाव्यञ्जनसंस्कृतमन्नं भुञ्जाना रसानास्वादयन्ति सुमनसः पुरुषाः हर्षादींश्चाधिगच्छन्ति, तथा नानाभावाभिनयव्यञ्जितान् वागङ्गसत्त्वोपेतान् स्थायिभावानास्वादयन्ति सुमनसः प्रेक्षकाः हर्षादींश्चाधिगच्छन्ति। तस्मान्नाट्यरसा इत्यभिव्याख्याताः।।

"It is said here :- What is it that is called Rasa? The answer is that it is Rasa because it is tasted (experienced). How is Rasa tasted (experienced)? Just as men of cultured taste enjoy the tastes by eating the food which is well-prepared with many condiments and attain joy, etc., so do the people of cultured heart (the Sahṛdayas or Prekṣakas) relish (experience) the Sthāyibhāvas which are suggested by many Bhāvas and Abhinayas and which are assisted by verbal, physical and mental manifestations and attain joy, etc., This is how Rasas in Nāṭya are explained". (Prose under st. 31, 3).

Here the question is : What is the meaning of the term Rasa which is applied to Śṛṅgāra, etc.? What is the ground for applying the term (pravṛttinimitta) Rasa to Śṛṅgāra, etc.? The answer is 'आस्वाद्यमानत्वात्। "It is called Rasa because it is tasted (experienced). "रस्यते आस्वाद्यते इति रसः।" Hence the 'pravṛttinimitta' for the term Rasa is 'āsvādanakriyā', the process of tasting or experience'. The enjoyer, the enjoyed and the fruit of enjoyment (bhoktṛ, bhojya and phala) in the case of the analogy and the analogous situation are similar. In the case of the analogy, the food which is endowed with many condiments, is the enjoyed (bhojya), the person of cultured taste in the enjoyer and the fruit is the consequent contentment, calmness and health. In the case of analogous situation of Rasa-experience, the Rasa called Sthāyibhāva which is brought

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to experience by Vibhāvas, etc., is the enjoyed, the cultured critic (Prekṣaka or Sahṛdaya) is the enjoyer and the knowledge of Dharma, etc., rooted in the bliss is the fruit :

"यथा हि व्यञ्जनसंस्कृतेऽन्ने आस्वाद्यता । एकाग्रमनसि च भोक्तर्यास्वादयितृता। प्रहर्षाप्यायजीवनपुष्टिबलारोग्यता चास्वादफलता। तथाऽभिव्यञ्जितेऽपि चिन्त्या । स्थायिशब्दव्यपदेश्ये रसे चास्वाद्यता एकाग्रे च सामाजिके तन्मयीभूते आस्वादयितृता । हर्षप्रधानानां धर्मा दिव्युत्पत्तिवैदग्ध्यादीनामास्वादफलत्वमिति।" (A.B.).

The above ideas are summarised in the Ānuvaṃśya stanzas :

३.४. यथा बहुद्रव्ययुतैर्व्यञ्जनैर्बहुभिर्युतम् ।
आस्वादयन्ति भुञ्जाना भक्तं भक्तविदो जनाः ।।३२।।
भावाभिनयसम्बद्धान् स्थायिभावांस्तथा बुधाः।
आस्वादयन्ति मनसा तस्मान्नाट्य रसाः स्मृताः ।।३३।।

"Just as the cultured persons enjoy eating the food which is mixed with many objects and condiments, so do the learned mentally enjoy the Sthāyibhāvas which are connected with Vibhāvas, etc., and the 'abhinayas'. Hence they are called Nāṭyarasa". (32-33)

From the above exposition of Rasa according to Bharata, two points stand out prominently and unmistakably. Firstly, the Sthāyibhāvas which are roused, excited, nourished and strengthened by Vibhāvas, Anubhāvas and Vyabhicāribhāvas, become Rasas. Secondly, Sthāyibhāvas are the dormant moods residing in the Sahṛdayas (prekṣakas or readers) which so become Rasas and Rasa-experience belongs to the Sahṛdayas only. In the light of these points we shall now examine the four Vādas

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of Bhaṭṭa Lollaṭa, Śrī Śaṅkuka, Bhaṭṭanāyaka and Abhinavagupta which are respectively called as Utpattivāda, Anumitivāda, Bhuktivāda and Vyaktivāda.

Four Vādas on Rasa :

The four Vādas on Rasa are consequent on the interpretation of Bharata's Rasasūtra in four ways. The important questions are three : 1. Where does Rasa reside? 2. What is the nature of Rasa ? 3. How it is evolved and realised ? Bharata's answers are : 1. Rasa (Sthāyibhāva) resides in the Sahṛdaya spectator (or reader) and it is his experience. 2. 'Asvādyamānatā' is the nature of Rasa . 3. It is evolved by being roused, etc., (suggested) by Vibhāvas, etc. Let us examine the views of Lollaṭa, etc., in the light of these points.

Lollaṭa's Utpattivāda :

According to Lollaṭa, Rasa is born through the association of Vibhāvas, etc., with the Sthāyibhāva. Among them the Vibhāva is the cause for the birth of a mental state in the form of Sthāyibhāva. The term 'Anubhāva' is not intended here to mean Anubhāvas born of Rasa such as casting of side-glances, etc. Anubhāvas are considered among the Bhāvas (feelings but not among the causes of Rasa). Anubhāvas and Vyabhicāribhāvas being mental states cannot be with Sthāyibhāvas simultaneously. But they can remain with the Sthāyibhāvas such as Rati in the form of mental impressions. In the analogy given by Bharata to explain Rasa also, among the many condiments, etc., some one is a mental state of the impression type like Sthāyibhāva and some one else is a manifested state

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Vyabhicāribhāva. Hence, the Sthāyibhāva which is fully developed through Vibhāvas, Anubhāvas, etc., is Rasa. Mere Sthāyi is not fully developed by itself. That is residing both in the original character (anukārya, Rāma, etc.,) and in the actor (anukartṛ). It reside sprimarily in the 'anukāryas' like Rama and secondarily in the 'anukartṛ', who by practice takes the role of Rāma, etc.,:

"अत्र भट्टलोल्लटप्रभृतयस्तावदेवं व्याचख्युः - विभावादिभिः संयोगोऽर्थात् स्थायिनस्ततो रसनिष्पत्तिः। तत्र विभावश्चित्तवृत्तेः स्थाय्यात्मिकाया उत्पत्तौ कारणम्। अनुभावाश्च न रसजन्या अत्र विवक्षिताः। तेषां रसकारणत्वेन गणनानर्हत्वात् । अपि तु भावानामेव। (ते) येऽनुभावाः व्यभिचारिणश्च चित्तवृत्तयात्मकत्वात् यद्यपि न सहभाविनः स्थायिना तथापि वासनात्मनेह तस्य विवक्षिताः। दृष्टान्तेऽपि व्यथाजनादिमध्ये कस्यचिद्वासनात्मकता स्थायिवत्। अन्यस्योद्भूतता व्यञ्चारिवत्। तेन स्थाय्येव विभावानुभावादिभिरुपचितो रसः। स्थायी भवत्यनुपचितः। स च उभयोरपि। मुख्यया वृत्त्या (रामादौ) अनुकार्येऽनुकर्तरि चानुसन्धानबलात् - इति।" (A.B.).

Thus according to Lollaṭa, Rasa in the primary sense belongs to the hero, Rama, etc. The spectator ascribes to the actor, on account of the latter's clever acting, the same mental state that belonged to the hero. It is this apprehension of the mental state imposed on the actor that brings delight to the spectator. This view does not consider Rasa-experience as belonging to the spectator. Here real Rasa is produced in the hero and hence, this view is called Utpattivāda. This is obviously opposed to the view of Bharata.

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Śrīśaṅkuka's Anumitivāda :

Śrīśaṅkuka does not agree with the view of Lollaṭa that the Sthāyibhāva such as Rati which is developed through Vibhāvas, etc., is the Rasa such as Śṛṅgāra. He takes the relation of Vibhāvas, etc., as the 'hetu' (Liṅga-probans) for inferring the Sthāyibhāva such as Rati. Without such a relation, there is no scope for the apprehension of the Sthāyibhāva. If an indirect apprehension of the Sthāyibhāva through 'svaśabda' (of Sthāyin like Rati) is accepted, then the Sthāyibhāvas would become expressed even before the employment of Vibhāvas, etc,. It would amount to accepting the existence of Rasa before the employment of Vibhāvas, etc,. In that case, there will no scope for other definitions (of Rasa). If the existence of Rasa prior to Vibhāvas, etc., is accepted, there will be no objection to accept the extent of Sthāyibhāva as less or more. Then one will have to accept the gradation of Rasa as faint, fainter, faintest, mediocre, etc. Due to such gradation in Hāsa-sthāyibhāva, there would be no scope for sixfold division of Hāsyarasa. If differences in Rasa are accepted on account of the gradation of Sthāyibhāvas, then we will have to accept many Rasas and Bhāvas as pertaining to the ten erotic states (Kāmāvasthas). In the case of Sthāyibhāvas such as Śoka we may have to accept the intensity in the beginning and its gradual decrease later. Similarly we may have to accept the occurance of decline in the case of Krodha, Utsāha, Rati, etc., due to the absence of nourishing factors such as Amarṣa, Sthairya and Sevā. As a result of that the change in that form, it is not proper to say that the developed Sthāyibhāva is Rasa.

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Hence, the Sthāyibhāva which is injured as residing in the actor through the strength of the 'Liṅga' (hetu-probans) in the form of Vibhāvas which are the causes, Anubhāvas which are the effects and the Vyabhicāribhāvas which are the anciliary factors , is the Rasa. Although those Vibhāvas, etc., are artificial as they are brought about through efforts, yet they are not taken as artificial. That Sthāyibhāva inferred in the actor (anukartṛ) is the imitation of Sthāyibhāva of the original Rama, etc. Since it is of the form of imitation, this Sthāyibhāva is taken in a different form. Thus it is called by the different name as Rasa :

"एतन्नेति श्रीशङ्ककः। विभावाद्ययोगे स्थायिनो लिङ्गाभावेनावगत्यनुपपत्तेर्भावानां पूर्वमभिधेयताप्रसङ्गात् स्थितदशायां लक्षणान्तरवैयर्थ्यात्, मन्दतरतममाध्यस्थ्याद्यानन्त्यापत्तेः, हास्यरसे षोढात्वाभावप्राप्तेः, कामावस्थासु दशसु असङ्ख्यरसभावादिप्रसङ्गात्, शोकस्य प्रथमं तीव्रत्वं कालात्तनुमान्द्यदर्शनं क्रोधोत्साहरतीनाममर्षस्थैर्यसेवाविपर्यये ह्रासदर्शनमिति विपर्ययस्य दृश्यमानत्वाच्च।

तस्माद्धेतुभिर्विभावाख्यैः कार्यैश्चानुभावात्मभिः सहचारिरूपैश्च व्यभिचारिभिः प्रयत्नार्जिततया कृत्रिमैरपि तथाऽनभिमन्यमानैरनुकर्तृस्थत्वेन लिङ्गबलतः प्रतीयमानः स्थायी भावो मुख्यरामादिगतस्थाय्यनुकरणरूपः। अनुकरणरूपत्वादेव च नामान्तरेण व्यपदिष्टो रसः।।" (A.B.)

Here due to the efficient imitation the actor is grasped as Rāma, etc., in accordance with the maxim of 'citra-turaga' (picture of a horse). This apprehension is unique and different from the apprehensions of reality and falsity as 'he alone is happy', 'he himself is Rāma', 'he is not unhappy', etc., of doult as to whether he is Rāma or not , or of similarly as 'he is like Rāma'. Thus the Sthāyibhāva in the actor which is the imitation of the Sthāyibhāva of

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original Rāma and which is inferred to be so by the spectator, is Rasa. Abhinavagupta says :

"न चात्र नर्तक एव सुखीति प्रतिपत्तिः। नाप्ययमेव राम इति । न चाप्ययं न सुखीति । नापि रामः स्याद्वा न वायमिति । न चापि तत्सदृश इति । किन्तु सम्यङ्मिथ्यासंशयसादृश्यप्रतीतिभ्यो विलक्षणा चित्रतुरगन्यायेन यः सुखी रामः असावयमिति प्रतीतिरस्तीति ।" (A.B.).

Thus Śrīśaṅkuka thinks that Rasa is a matter of inference. The actor who is efficient in the art of gesticulation cleverly imitates the actions and feelings of real heroes and the spectator apprehends for the moment the actor as not different from the real hero and infers Rati, etc., of Rama, etc., from the Anubhāvas and Vyabhicāribhāvas presented by the actor and mentally contemplates such a feeling and relishes it. Here although Rasa is spoken of in relation to the spectator, it is not a matter of direct experience but a matter of inference. Thus the view is Anumitivāda.

This view is elaborated and criticised by raising numerous objections in the A.B. But the important criticism is that it is direct experience that produces joy but not mere inference. No where does Bharata say that the imitation of Sthāyibhāva is Rasa. When Bharata has clearly stated that the relish of Sthāyibhāva in the spectator roused by the Vibhāvas, etc., presented on the stage, the view of Śrī Saṅkuka is totally opposed to Bharata's view.

Bhaṭṭanāyaka's Bhuktivāda :

According to Bhaṭṭanāyaka, Rasa is not inferred, nor is it produced nor suggested. If the apprehension of Rasa is

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accepted as existing or residing in himself by the Sāmājika (svagata), he should experience sorrow in Karuṇa. Such on apprehension is not proper, because Sītā, etc., (who are the original causes for sorrow) are not actually present as Vibhāvas. Nor does the memory of his wife would occur in a dramatic situation. When the gods, etc., are the Vibhāvas, generalisation with them would be improper. The generalisation would be impossible with Hanumān, etc., as Vibhāvas displaying the feats like jumping over the ocean, etc. (Hence, the experience of Rasa does accrue to the spectator as residing in himself).

The memory of Rāma, etc., endowed with Rati, etc., does not occur as Vibhāvas, because such a Rama was never seen earlier. If Rasa-experience arises through Śabda (Verbal testimony) and Anumāna (Inference), it would be lacking in appeal like that which occurs through perception (Pratyakṣa). When the hero and the heroine are seen engaged in sexual play, one becomes ashamed, disgusted and starts entertaining similar sensuous thoughts. That would render Rasa-experience a nought like sky-flower. Hence, it is not proper to accept Rasa-experience as a direct experience, a memory, etc.

All the above drawbacks accrue when Rasa in accepted as produced. If the manifestation of Rasa, which has prior existence is taken as accuring later as suggested through Vibhāvas, Anubhāvas, etc., then some gradation in the form of less or more may accur in the case of Rasa-experience. Again the question as to whether the Rasa-experience arises as residing in one's self or in others, shoots up.

Hence, Rasa is conceived through the function of 'Bhāvakatva', which is the second after Abhidha, which is

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of the nature of a process effecting generalisation (sādhāraṇīkaraṇa) of Vibhāvas, etc., and which removes all the illusions and obstacles through the absence of defects (Doṣas) and presence of Guṇas and Alaṅkāras in Kāvya or through four kinds Abhinayas in Nāṭya (drama). Such a Rasa which is conceived (bhāvyamāna) through Bhāvakatvavyāpāra, which is different from direct experience, memory, etc., which is mixed with Rajas and Tamas, which is of the nature of growth and expansion, which manifests through the predominance of Sattvaguṇa, which is full of bliss, which culminates in realisation and which is similar to the bliss of realisation of Parabrahman, comes to experience through Bhojakatvavyāpāra :

"भट्टनायकस्त्वाह - रसो न प्रतीयते, नोत्पद्यते, नाभिव्यज्यते । स्वगतत्वेन हि प्रतीतौ करुणे दुःखित्वं स्यात् । न च सा प्रतीतिर्युक्ता सीतादेरविभावत्वात् स्वकान्तास्मृत्यसंवेदनात्। देवतादौ साधारणीकरणायोग्यत्वात्।

न च तद्गतो रामस्य स्मृतिरनुपलब्धत्वात्। न च शब्दानुमानादिभ्यस्तत्प्रतीतौ लोकस्य सरसता प्रयुक्ता प्रत्यक्षादिव। नायकयुगलावभासे हि प्रत्युतलज्जाजुगुप्सास्पृहादिस्वोचितवृत्त्यन्तरोदयः अव्यग्रतयाकाशरसत्वमपि स्यात्। तन्न प्रतीतिरनुभवस्मृत्यादिरूपा रसस्य युक्ता।

उत्पत्तावपि तुल्यमेतद्भूषणम्। शक्तिरूपत्वेन पूर्वं स्थितस्य पश्चादभिव्यक्तौ । स्वगतपरगतत्वादि च पूर्ववद् विकल्प्यम् ।

तस्मात् काव्ये दोषगुणालङ्कारमयत्वलक्षणेन, नाट्ये चतुर्विधाभिनयरूपेण निबिडमोहसङ्कटतानिवारणकारिणा विभावादिसाधारणीकरणात्मना, अभिधातो द्वितीयेन भावकत्वव्यापारेण भाव्यमानो रसोऽनुभवस्मृत्यादिविलक्षणेन रजस्तमोवेधवैचित्र्यबलाद् वृद्धिविस्तारविकासलक्षणेन सत्त्वोद्रेकप्रकाशानन्दमयसंविद्विश्रान्तिलक्षणेन परब्रह्मास्वादसविधेन भोगेन परं भुज्यत इति।" (A.B.)

Thus Bhaṭṭanāyaka denies that Rasa is a matter of

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inference. He does not accept the view that Rasa is manifested as something relished by the spectator. He considers 'rasāsvāda' as equal to 'Parabrahmāsvāda'. Just as Parabrahman is 'anandamaya', so is the experience of Rasa. He advocates that besides Abhidhā, two more powers of the word called Bhāvakatva and Bhojakatva. By Bhāvakatvavyāpara, which is a process of generalisation (Sādhāraṇīkarana), the Vibhāvas like Rāma and Sita, moonlight, spring season, etc., Anubhāvas and Vyabhicāribhāvas, are represented to the audience or readers as stripped of their individual aspects and associations. Rasa which is aroused in the mind of the audience or readers through such means, is bound to be stripped of individual associations. Here through Bhojakatvavyāpāra (Bhoga or Bhogīkṛti), which is the process of enjoyment, the audience or readers enjoy a thrill which is 'ānandamaya' as it is the culmination of the excitement of Sattvaguṇa. It is like 'parabrahmāsvada'.

Abhinavagupta's Vyaktivāda :

Abhinavagupta is of the view that through the refutation of Bhaṭṭalollata's view, Bhaṭṭanāyaka's view is refuted as well. Hence no separate refutation of his view is necessary. Abhinavagupta feels that he cannot understand as to what is 'Bhoga' (enjoyment) in the world other than 'utpatti' (birth) and 'abhivyakti' (manifestation). If it is said that 'bhoga' is 'rasana' (relish), it is also a form of 'pratīti' (apprehension). Let it have another name by a mere difference in meaning just as knowledge gets different names as pratyaksa, Anumāna, Śabda, Upamāna and Pratibhāna.

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It both 'utpatti' and 'abhivyakti' are not accepted for Rasa, it may be eternal (nitya) or non-eternal (anitya). There is no state other than these two. Anything which is without apprehension cannot be fit for practical use. The apprehension of Rasa is itself 'bhogīkaraṇa'. That is of the nature of Rati, etc. Let it be so. But it is only that much. As many as are the Rasas so are the apprehensions of the form of relishes which are of the nature of Bhogīkaraṇas. In the case of Rasa, which is the cause for the variety of principal and subsidiary Bhāvas (feelings) involving Sattva, Rajas and Tamas, we will have to assume infinite varieties. Then how is it possible to restrict the operations to the three functions called Abhidhā, Bhāvakatva and Bhojakatva only?

By Abhidhā, words and senses and Alaṅkāras present themselves in their expressed form. Then by Bhāvakatva (bhāvanā), Rasas such as Śṛṅgāra in their generalised form present themselves through generalised Vibhāvas, etc. Finally by Bhojakatva (Bhoga or Bhogīkaraṇa), Rasas come to be specially enjoyed by the responsive Sāmājikas (audience or readers). Now, if it is said that Rasas are generalised (bhāvita), does it mean that generalisation (bhāvanā) consists in making the apprehension in the form of enjoyment of the nature of relish produced by Vibhāvas, etc., the object of experience ? If that is the meaning of Bhāvanā, then it is acceptable to us. (But Bhāvakatva as a function cannot be established). Here Rasa is the object of experience as being suggested through Vibhāvas etc., and it comes to experience in the form of suggested sense which is blissful. That itself is 'āsvādana' or enjoyment (bhoga). (Hence, there is no necessity of accepting Bhojakatva as its function is performed by Vyañjanā itself) :

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"तत्र पूर्वपक्षोऽयं भट्टलोल्लटपक्षानभ्युपगमादेव नाभ्युपगत इति तद्दूषणमनुत्थानोपहतमेव। प्रतीत्यादिव्यतिरिक्तश्च को भोग इति न विद्मः। रसनेति चेत्, सापि प्रतिपत्तिरेव। केवलमुपायवैलक्षण्यान्नामान्तरं प्रतिपद्यताम्। दर्शनानुमितिश्रुत्युपमितिप्रभानादिनामान्तरवत्।"

निष्पादनाभिव्यक्तिद्वयानभ्युपगमे च नित्यो असद्वा रस इति तृतीया गतिः स्यात् । न चाप्रतीतं वस्त्वस्ति व्यवहारे योग्यम् । अथोच्यते- प्रतीतिरस्य भोगीकरणम्, तच्च रत्यादिस्वरूपम्, तदस्तु तथापि न तावन्मात्रम् । यावन्तो हि रसाः तावन्त एव रसनात्मनः प्रतीतयो भोगीकरणस्वभावाः । सत्त्वादिगुणानां चाङ्गाङ्गि वैचित्र्यमनन्तं कल्प्यमिति का त्रित्वेनेयत्ता -

अभिधा भावना चान्या तद्भोगीकृतमेव च ।
अभिधाधामतां याते शब्दार्थालङ्कृती ततः।।
भावनाभाव्य एषोऽपि शृङ्गारादिगणो मतः।
तद्भोगीकृतरूपेण व्याप्यते सिद्धिमन्तरैः।।

'यत्काव्येन भाव्यन्ते रसाः' इत्युच्यते तत्र विभावादिजनितचर्वणा-त्मकास्वादरूपप्रत्ययगोचरतापादनमेव यदि भावनं तदभ्युपगम्यत एव, यदुक्तम्।

संवेदनाख्यया व्यङ्ग्यपरसंवित्तिगोचरः।
आस्वादनात्मानुभवो रसः काव्यार्थ उच्यते ।।इति।।

तत्र व्यज्यमानतया व्यङ्ग्यो लक्ष्यते । अनुभवेन च तद्विषय इति मन्तव्यम्।

Then it may be asked as to what is the pure nature of Rasa. Bharata has already stated. There is nothing that is not told before. Bharata has said 'काव्यार्थान् भावयन्ति' (ch.7). That 'Kāvyārtha' is Rasa. For instance, the Śruti says "वनस्पतयः सत्रमासत", "(प्रजापतिः) आत्मनो वपामुदखिदत् तामग्नौ प्रादात्। The first Śruti means - "the herbs sat in the satra". The second Śruti means - "Prajāpati cut his 'vapā' and put it into fire". These are 'Arthavādavākyas' which praise 'Satrayāga' and 'Vapā homa' and enthuse the sacrificer (adhikārin) to perform the actions by saying that those who

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perform those (Satrayāga and Vapāhoma) would attain the highest rewards. Thus the statements first give the generalised sense of highly praiseworthy actions. Then by neglecting past tense, the idea which is apprehended through Bhāvanā' according to Kumārila or through 'Niyogavidhi' according to Prabhākara, comes as an additional apprehension of the matter on hand : भावना - सत्रयागेन फलं भावयेत्, वपहोमं कुर्यात् । नियोगविधिः - सत्रयागः कार्यः, वपाहोमः कार्यः। Similarly through the poetical statements (or four kinds of abhinayas), the cultured audience or readers get the generalised meaning first and then through it the suggested sense in the form of Rasa becomes the superior object of experience.

In Kāvya, etc., the 'adhikārin' is a person of cultured heart endowed with pure genius. Such a person understands the meaning of the sentences such as "ग्रीवाभङ्गाभिरामं" (Abhi. Śākuntala, I. 17), "उमापि नीलालक" (Kumarasambhāva, 3. 62), "हरस्तु किञ्चित्परिलुप्तधैर्यः" (Kumarasambhāva, 3.67). Then through the same statements, he gets an apprehension occurring as a mental perception (mānasasākṣātkāra) of the situation due to the transcendence of spacio-temporal limitations.

In this apprehension, (say, ग्रीवाभङ्गाभिरामं, etc), the deer etc., which appear as the objects of knowledge, become generalised and get their individual form as deer , etc., sublated. Then the apprehension that it is frightened arises. Duṣyanta, etc., who are causes of fear, get their identity subtated and the fear itself transcends the spacio - temporal relations. Then apart from the apprehensions like 'I am frightened', 'he is frightened', 'he is an enemy', 'he is a friend', etc., which create joy or 'bhayānaka' comes up

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before the mental eye as if it has actually entered and pervaded the heart. The same is the case with other Rasas:

"तर्ह्युच्यतां परिशुद्धतत्त्वम्। उक्तमेव मुनिना, न त्वपूर्वं किञ्चित्। तथा ह्याह - 'काव्यार्थान् भावयन्ति' इति (ना। शा अध्या.७)। तत्काव्यार्थो रसः। तथा हि 'सत्रमासत' 'तामग्नौ प्रादात्' इत्यादावर्थितादिलक्षितस्याधिकारिणः प्रतिपत्तिमात्रादतितीव्रप्ररोचितात्प्रथम-प्रवृत्तादन्तरमधिकैवोपात्तकालतिरस्कारेणैवास्ते प्रददातीत्यादिरूपा सङ्क्रमणादिस्वभावा प्रतिपत्तिस्तथैव काव्यात्मकादपि शब्दाधिकारिणो ऽधिकास्ति प्रतिपत्तिः।

अधिकारी चात्र विमलप्रतिभानशालिहृदयः । तस्य च "ग्रीवाभङ्गाभिरामम्" इति "उमापि नीलालक" इति "हरस्तु किञ्चित्" इत्यादिवाक्येभ्यो वाक्यार्थप्रतिपत्तेरनन्तरं मानसीसाक्षात्कारात्मिकाऽ-पहसिततत्तद्वाक्योपात्तकालादिविभागा तावत्प्रतीतिरुपजयते। तस्यां च यो मृगपोतकादिर्भाति तस्य विशेषरूपत्वाभावाद्भीत इति त्रासकस्यापारमार्थिकत्वाद्भयमेव परं देशकालाद्यनालिङ्गितम् । तत एव 'भीतोऽहम्', 'भीतोऽयम', 'शत्रुर्वयस्यो मध्यस्थो वा' इत्यादिप्रत्ययेभ्यो दुःखसुखातिकृतहानादिबुध्यन्तरोदयनियमवत्तया विघ्नबहुलेभ्यो विलक्षणं निर्विघ्नप्रतीतिग्राह्यं साक्षादिव हृदये निविशमानं चक्षुषोरिव विपरिवर्तमानं भयानको रसः।..... एवं परोऽपि।"

Thus Abhinavagupta is of the view that Rasa is 'abhiyvakta' (and not kārya of jñāpya). He does not accept the two functions of Bhaṭṭanāyaka (other than Abhidhā). He thinks that love and other moods which are dormant in the minds of spectators, are roused by Vibhāvas, etc., and reach the state of Rasa.

3.4. REVISION POINTS AND SUMMARY

1. Rasa is first taken up for exposition because without Rasa nothing pertaining to Kāvya or Nāṭya proceeds at all.

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2. Bharata gives a Rasasūtra: "विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः।" The apprehension of Rasa takes place by the association of Vibhāvas (causes), Anubhāvas (effects) and Vyabhicāribhāvas (ancillary moods).

3. An analogy of condiments and herbs giving rise to tastes in food is given to show how the Vibhāvas, etc., combine to give the relish of Sthāyibhāvas, which is nothing but the Rasa experience.

4. Sthāyibhāvas are the permanent and dorment moods in the minds of people, which are roused and brought into a pleasurable state through the stimuli in the form of Vibhāvas, etc.

5. What is it that is called Rasa ? How Rasa is tasted? 'आस्वाद्यमानत्वम्' is 'रसत्वम्।' the Sthāyibhāva which is tasted is Rasa.

6. By way of interpretation of the Rasasūtra, four theories of Rasa are put forward. They are : (a) Bhaṭṭa Lollaṭas Utpattivāda, (b) Śrīśaṅkuka's Anumitivāda, (c) Bhaṭṭanāyaka's Bhuktivāda and (d) Abhinavagupta's Vyaktivāda.

   (a) According to Lollaṭa, Rasa is born through the association of Vibhāvas, etc., with the Sthāyibhāva. It is residing both in the hero and the actor. The apprehension of the mental state of Rasa imposed on the actor brings delight to the spectator since the real Rasa is produced in the hero. This view is called Utpattivāda.

   (b) Śrīśaṅkuka takes the relation of the Vibhāvas, etc., as the hetu (probans) for inferring the

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Sthāyibhāva such as Rati as residing in the actor. The sthāyibhāva so inferred in the actor is the imitation of that in the hero. The spectator mentally contemplates such a feeling and relishes it. Since Rasa is a matter of inference, this view is called Anumitivada.

(c) According to Bhaṭṭanāyaka, Rasa is neither inferred nor produced nor suggested, but conceived through Bhāvakatvavyāpāra which effects the generalisation of Vibhāvas, etc., and enjoyed through Bhojakatvavyāpāra. This experience is blissful like the realisation of Parabrahman. Hence Bhāvakatva and Bhojakatva have to be accepted along with Abhidhā to account for Rasa-experience. Since this advocates Bhoga of Rasa, this is called Bhuktivada.

(d) According to Abhinavagupta, Rasa consists in the relish of the Sthāyibhāva suggested by the accessories such as Vibhāvas, etc,. There is no necessity of accepting Bhāvakatva for generalisation of Vibhāvas etc., and Bhojakatva for the enjoyment of the Sthāyibhāva as Rasa. Both the functions are achieved through Vyañjanā itself. The poetical descriptions in poetry or four kinds of 'abhinaya' in drama, consisting in the presentation of Vibhāvas, etc., give the spectator or the reader a 'mānasī - ssakṣātkāra' (mental perception) of the situation due to transcendence of spacio - temporal relations and makes him relish the Sthāyibhāva roused by it as Rasa. As it advocates the relish of

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Sthāyibhāva as Rasa through the process of suggestion, the view is called Vyaktivada.

3.5. INTEXT QUESTIONS

1. "न हि रसादृते कश्चिदर्थः प्रवर्तते" Explain.
2. Give the analogy (dṛstānta) for Rasaniṣpatti and explain.
3. "कथमास्वाद्यते रसः? " Explain with Suitable analogy.

3.6. ASSIGNMENT

Write an essay on the four theories of Rasa.

3.7. SUPPLEMENTARY MATERIAL

Read and understand Mammaṭa's summary of the four vādas on Rasa, vide Kāvyaprakasa, Rasasūtra in the fourth Ullāsa.

3.8. REFERENCE MATERIALS

1. Bharata's Nāṭyaśāstra, chapter VI with Abhinavabhāratī (From prose under st. 31 upto st. 33)
2. A. Shankaran : Theories of Rasa and Dhvani, PP. 15-17-,91-117
3. History of Sanskrit poetics : S. K. De, Part II on Rasa.
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5. S. K. De : Paper on "The theory of Rasa": Sir Asutosh Mookerjee. Silver Jubilee volume III, pp. 240-353.

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Nāṭyaśāstra-1

Unit-4

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UNIT-4
VARṆAS & DEVATĀS OF RASA

4.1. INTRODUCTION

In the present unit, the relation between Rasa and Bhāva is discussed first. Three questions are raised and answered. The Siddhānta view is established. The second topic is about the origin of Rasas. Here four Rasas, viz., Śṛṅgāra, Raudra, Vīra and Bībhatsa, are regarded as Utpādaka (Janaka) Rasas and the other Rasas, viz., Hāsya, Karuṇa, Adbhuta and Bhayānaka are regrded as Utpadya (Janya) Rasas. Then the colours and presiding deities (devatās) of Rasas, are mentioned. These topics are elucidated here on the basis of the text (Bharata's Nāṭyaśāstra) and Abhinavabhārati of Abhinavagupta.

4.2. OBJECTIVE

The first topic on the relation between Rasa and Bhāva aims at solving the mystery about that relation. The Siddhānta is that Bhāvas give rise to Rasas. Yet, it may be urged that there cannot be Bhāvas without Rasa. What is the point of view here? There is another view that Rasas and Bhāvas are mutually 'Siddha'. What is meant by this? The objective of the present topic is to clarify the position. The grounds of 'Janya-janakabhāva' of Rasas are discussed with a view to elucidate the nature of those Rasas. The colours and 'devatas' of Rasas are to bring out the sacredness and appeal of those Rasas. Bhāvas (Vibhāvas, Anubhāva and Vyabhicāribhāvas) are presented on the

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stage and Rasa is experienced by the spectator. The presentation and experience are instantaneous and spontaneous. The topic aims to elucidate the secret of this relation.

4.3. CONTENT EXPOSITION

4.3.1. Rasas and Bhāvas

३.१. अत्राह - किं रसेभ्यो भावानामभिनिवृत्तिरुताहो भावेभ्यो रसानामिति। केषाञ्चिन्मतं परस्परसम्बन्धादेषामभिनिवृतिरिति। तन्न। कस्मात्। दृश्यते हि भावेभ्यो रसानामभिनिवृत्तिर्न तु रसेभ्यो भावानामभिनिवृत्तिरिति। भवन्ति चात्र श्लोकाः।

नानाभिनयसग्बद्धान् भावयन्ति रसानिमान् ।
यस्मात्तस्मादमी भावाः विज्ञेया नाट्ययोक्तृभिः ।।३४।।

नानाद्रव्यैर्बहुविधैर्व्यञ्जनं भाव्यते यथा ।
एवं भावा भावयन्ति रसानभिनयैः सह ।।३५।।

न भावहीनोऽस्ति रसो न भावो रसवर्जितः।
परस्परकृता सिद्धिस्तयोरभिनये भवेत् ।।३६।।

व्यञ्जनौषधिसंयोगो यथान्नं स्वादुतां नयेत् ।
एवं भावा रसाश्चैव भावयन्ति परस्परम् ।।३७।।

यथा बीजाद्भवेद्वृक्षो वृक्षात् पुष्पं फलं यथा ।
तथा मूलं रसाः सर्वे तेभ्यो भावा व्यवस्थिताः ।।३८।।

"It is said here - Do the Bhāvas arise from Rasas or the Rasas from Bhāvas ? The view of some persons is that they arise through mutual relation. This is not tenable. Why? It is found that Rasas arise from Bhāvas but not Bhāvas from Rasas." There are slokas here -

"They manifest the Rasas which are associated with various 'abhinayas'. That is why they are regarded as Bhāvas by the experts in dramaturgy. (34)

"Just as various condiments are produced by various

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kinds of materials so are Rasas manifested by Bhāvas coupled with 'abhinayas'." (35)

"There is no Rasa without Bhāva, nor is Bhāva without Rasa. In 'abhinaya'. they establish themselves mutually from each other." (36)

"Just as the mixture with condiments and herbs renders the food tasty, so the Bhāvas and Rasas nourish each other mutually." (37)

"Just as the tree originates from the seed and just as flowers grow from the tree and the fruits from flowers, so are the Rasas sources and all the Bhāvas are determined with them". (38)

Three questions are raised here :

1. Do the Bhāvas arise from Rasas ? Or do the Rasas arise from Bhāvas ? Or do they arise mutually from each other ? According to Abhinavagupta the first question is from the standpoint of Śrīśaṅkuka who says - "अनुकर्तरि रसानास्वादयतोऽनुकार्ये भावप्रतीतिः प्रयोगे। लोके प्रकृतिः रसं निष्पादयतीति।" (A.B.). When the Rasas are relished in the actor, the apprehension of Bhāva is in the hero. This is the case in dramatic representation. But in the world the Bhāva, which is the source, gives rise to Rasa." the second question is from the point of view Bharata: "द्वितीयपक्षो नाट्याचार्याभिप्रेतशिक्षानुसारेण।" (A.B.). The third view is also likely that Rasa and Bhāva arise mutually from each other.

Now it should be remembered that Bharata is of the clear view that the manifestation of Rasa is through Vibhāvas, etc. Thus the second view is according to Bharata and that is already accepted. What is the other one ?-

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"विभावादिभ्यस्तावद्रसनिष्पत्तिरुक्ता। स एव द्वितीयः पक्षोऽभ्युपगतपूर्वः एतच्च कथम्?" (A.B.). When it is said that Bhāvas arise from Rasas, it should be understood that in the world there are no objects like Vibhāvas, Anubhāvas and Vyabhicāribhāvas, but there are only causes, effects and mental conditions. They themselves assume the form of Vibhāvas, etc., in so far as they are conducive to the relish of Sthāyibhāva (Rasa). In that case, it is by virtue of Rasa alone the Bhāvas are regarded as Vibhāvas, etc. It can be said also that Vibhāvas, etc., are by virtue of Rasa. Then the question of mutual dependence arises. Here the objection is that cases of mutual dependence are not thought of :

"न हि लोके विभावानुभावादयः केचन भवन्ति। हेतुकार्थावस्थामात्रत्वाल्लोके तेषाम्। अथ त एव रसनोपयोगित्वे विभावादिरूपतां प्रतिपद्यन्ते। तर्हि रसप्रसादाद्भावा विभावादयः। अथोच्यते विभावादप्रसाद्रसो यथोक्तं प्राक्। रसप्रसादच्च विभावादिरूपत्वम्। तर्हि परस्पराश्रयम्। इतरेतराश्रयाणि च न प्रकल्पन्त इत्याक्षेपः।" (A.B.).

Now, the Siddhanta is said - "दृश्यते हि भावेभ्यो, इत्यादि।" The damsel, etc., who are represented and grasped, create the experience of Rasa, as said earlier. Hence, Bhāvas do not arise from Rasa. Thus the conclusion is that Rasas arise from Bhāvas but not the vice versa. "प्रमदादयः प्रतीताः सन्तो रसास्वादं विदधते यथोक्तं प्राक्। अतो न रसेभ्यो भावाः।" (A.B.).

It we consider the meaning or definition of 'Bhāva', then the same will be the conclusion. This is said in st.34. "नानाभिनयस्बद्धान्" means "नानाभिनयैः सम्यग्बद्धान् हृदयं गतान्", i.e., those that are properly related with the various 'abhinayas' or those that have pervaded the heart due 'abhinaya'. They bring such Rasas into experience (bhāvayanti). Hence they

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are called Bhāvas. (भावयन्ति इति भावाः, रसान् इति शेषः) "म्नानाभिनयैः सम्यग्बद्धान् हृदयं गतान् भावयन्ति सम्पादयन्ति रसंस्तस्माद्भावाः।" (A.B.). Hence the conclusion is that Rasas arise from Bhāvas, but not the vice versa.

What is stated above is the ground for the use of the term Bhāva (bhāvaśabdapravṛttinimitta). In order to apply it to the present case, it is said - "नानाद्रव्यैः इत्यादि।". Through many ingredients the sauce is brought into relish, so do the Bhāvas along with 'abhinayas' bring the Rasas to experience.

Here Bhāva are Vibhāvas and Vyabhicāribhāvas. The term 'Abhinaya' stands for Anubhāvas. Just as the sauce or drink (anupāna) which is made up of many ingredients, is in the form of a manifestation in taste, so do Rasa which is brought about by many Bhāvas and Abhinayas, exist in the from of blissful experience.

Now the position is conclusively stated :

"न भावहीनोऽस्ति रसः।" (st. 36). There is no Rasa without Bhāvas. But the apponent urges saying-"न भावो रसवर्जितः।" There is no Bhāva without Rasa. It is only in the context of Rasa that the accessories which are called causes, effects and ancillaries in the world, are called Vibhāvas, Anubhāvas and Vyabhicāribhāvas.In this sense it can be said that there is no Bhāva without Rasa. Then the view that Rasa and Bhāva get themselves established mutually from each other, should be understood in the context of 'Abhinaya'. It is said; "परस्परकृता सिद्धिस्तयोरभिनये भवेत्।" When the experience of Rasa comes through Abhinaya, the designations as Vibhāva, etc., are given to the accessories in view of their use in that context - "अभिनये साक्षात्कारे सम्पन्ने तदुपयोगितया विभावादिव्यपदेशः।" (A.B.). That Rasa arises through

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Bhāva is an established fact. The mutual dependence here is not a defect.

This can be explained through an analogy :

"व्यञ्जनौषधि संयोगो, इत्यादि।" (St. 37). Through the association of the ingredients (vyañjana-auṣadhi) the food is rendered tasty. Here the food is rendered joyfully tasty by the Vyañjana, etc., and the vyañjanas, etc., get the grade of tasteworthiness due to the food as their recipient (āśraya). Similarly the blissful experience of Rasas is through Bhāvas and the designation of Vibhāvas, etc., for the causes, etc., is due to Rasas, just as the threads are causes of cloth from the point of view of cloth and the cloth is the effect from the point of view of the threads.

"यथा व्यञ्जनादिसंयोगेनान्नस्याह्लादिरसवत्ता क्रियते। अन्नेन चाश्रयरूपेण सता व्यञ्जनसुखयोग्यता क्रियते। एवं भावैः रस्यमानता। रसैश्च विभावादिव्यपदेश्यता कारणादीनाम्। यथा पटापेक्षया तन्तवः पटकारणमिति व्यपदेश्याः। तन्त्वपेक्षया पटः कार्यः।" (A.B.).

From the point of view of Rasa experience, the accessories get the designations of Vibhāvas, etc., and from the point of view of Vibhāvas, etc., Rasa-experience is brought about by them. There is no defect of 'anyonyāśraya' when the stanpoints are different : "एकत्रैकदा क्रियायामन्योन्याश्रयत्वं दोषः न तु क्रियाभेदे।" (A.B.).

Another objection is anticipated here : If Rasas arise from Bhāvas, then how do you account for the statement "न हि रसादृते कश्चिदर्थः प्रवर्तते" - 'Nothing proceeds without Rasa'. The answer is given here: "यथा बीजाद्भवेद्वृक्षो, इत्यादि।" (St. 38). Just as the seed stands as the origin of tree, so are Rasas for Bhāvas (Vibhāvas, etc.). Rasas are the source of the delight which is at the root of poetic creation

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(vyutpatti) and Rasas in turn stand to be elucidated. Poetic creation is rooted in the blissful consciousness (samvit) in its generalished state in the psyche of the poet. That poetic creation is behind the activity of the actor. That very consciousness of the poet is in its ultimate analysis Rasa. The spectator (or reader) is one with that experience of Rasa . (That is a moment when no other thoughts accrue). Later in his case, the consideration of Vibhāvas, etc., comes by way of analysing the causal factors for that experience. These come in practice, in drama, in Kāvya and in the mind of the spectator. Thus for everything the original source is the Rasa in the mind of the poet. The poet is like the sāmājika (spectator or reader). It is with this idea that Ānandavardhana said "शृङ्गारी चेत्कविः" (Dhvanyāloka, 3.42). Thus Kāvya is the vṛkṣa (tree); the actors' activity such as 'abhinaya' constitutes flowers ; and the spectator's experience of Rasa is the fruit the whole universe is 'rasamaya'.

"बीजं यथा वृक्षमूलत्वेन स्थितं तथा रसाः। तन्मूला हि प्रीतिपूर्विका व्युत्पत्तिरिति त एव व्याख्यानार्हाः। कविगतसाधारणीभूतसंविन्मूलश्च काव्यपुरस्सरो नटव्यापारः। सैव च संवित् परमार्थतो रसः। सामाजिकस्य च तत्प्रतीत्या वशीकृतस्य पश्चादपोद्धारबुद्ध्या विभावादिप्रतीतिरिति प्रयोजने नाट्ये काव्ये सामाजिकधियि च। तदेवं मूलं बीजस्थानीयः कविगतो रसः। कविर्हि सामाजिकतुल्य एव। तत एवोक्तं "शृङ्गारी चेत्कविः" इत्याद्यानन्दवर्धनाचार्येण (ध्व.३-४२)। ततो वृक्षस्थानीयं काव्यम्। तत्र पुष्पादिस्थानीयोऽभिनयादिनटव्यापारः। तत्र फलस्थानीयः सामाजिकरसास्वादः। तेन रसमयमेव विश्वम्।" (A.B.).

Bhaṭṭa Tauta, a teacher of Abhinavagupta, has said : "नायकस्य कवेः श्रोतुः समानोऽनुभवस्ततः (quoted in Locana, p.220 of Nirnayasagar ed., 1935). The Krauñca episode in the

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Rāmāyaṇa can be taken as an example here. Sage Valmiki was not occupied with his own rorrow felt for the bird. The whole episode objectivty stirred his heart and that resulted in the outburst of poetry as "मा निषाद प्रतिष्ठां, इत्यादि।" Due to his sensitive nature and profound imagination, the sage's vision got the situation idealised. That gave rise to the spontaneous outburst of poetry. Thus poetry is rooted in the emotion (Rasa) of the poet. The responsive reader becomes alive to that experience. He visualises in his own mind the situation as portrayed by the poet and experiences the bliss of Rasa. At that moment there is no scope for any kind of analysis. It is only later that the analysis comes.

4.3.2. Utpādaka-Utpādya relation of Rasas :

३.२. तदेषां रसानामुत्पत्तिवर्णदेवतानिदर्शनान्यभिव्याख्यास्यामः। तेषामुत्पत्तिहेतवश्चत्वारो रसाःता तद्यथा-शृङ्गारो रौद्रो वीरो बीभत्स इति। अत्र-

शृङ्गाराद्धि भवेद्धास्यो रौद्राच्च करुणो रसः ।।३६।।
वीराच्चैवाद्भुतोत्पत्ति बीभत्साच्च भयानकः।।

शृङ्गारानुकृतिर्या तु स हास्यस्तु प्रकीर्तितः ।
रौद्रस्यैव च यत्कर्म स ज्ञेयः करुणो रसः ।।४०।।

वीरस्यापि च यत्कर्म सोऽद्भुतः परिकीर्तितः।
बीभत्सदर्शनं यच्च ज्ञेयः स तु भयानकः ।।४१।।

"Now we shall explain the origin, colours, deities and proofs of Rasas. Among them four Rasas are the generating causes ; they are : Śṛṅgāra, Raudra, Vīra and Bībhatsa." Here -

"Hāsya; arises from Śṛṅgāra, Karuṇarasa is from Raudra, Adbhuta is born from Vīra and Bhayānaka from Bībhatsa." (39)

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"What is imitation of Śṛṅgāra is said to be Hāsya ; that action which belongs to Raudra is known as Karuṇarasa, that action which is associated with vīra is spoken of as Adbhuta ; and whatever that is a disgusting appearance, should be known as fearful." (40-41)

Bharata proposes to speak of the origin of Rasa. What is intended here is the considertion of Utpādaka Rasas and Utpādya Rasas. Varṇas are colours such as white Devatās are the presiding deities of the Rasas. 'Nidarsana' means 'proofs'. The statements like "शृङ्गारो नाम रतिस्थायिभावप्रभवः" are proofs regarding Śṛṅgāra, etc.

Four Rasas which are 'utpattihetus' (utpādakas) are mentioned as Śṛṅgāra, Raudra, Vīra and Bībhatsa. Here 'hetu' means 'sūcaka', indieator. Śṛṅgāra, etc., are indicators of Hāsya, etc.

Firstly, Śṛṅgāra is the indicator of Hāsya. Due to the semblance (ābhāsa) of Śṛṅgāra and its imitation, Hāsya is inndicated. Śṛṅgārabhasa like Ravana's with regard to Sita may not direcly lead to Hāsya. It only indicates how 'anaucityapravṛtti' (behavior without propriety) would lead to Hāsya. Abhinavagupta adds that in the same way Karuṇābhāsa, etc., also indicate Hāsya.

Secondly, Raudra action consists in killing, imprisonment, etc. Through the Vibhāvas pertaininng to such actions, Karuṇa should be neccessarily assumed. They lead to Karuṇa.

For example, this stanza can be taken : Duryodhana says :

अद्यैवावां रणमुपगतौ तातमग्बां च दृष्ट्व।
घ्रातस्ताभ्यां शिरसि विनतोऽहं च दुश्शासनश्च।

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तस्मिन्बाले प्रसभमरिणा प्रापिते तामवस्थां
पित्रोः पार्श्वं व्यपगतघृणः किं नु वक्ष्यामि गत्वा ।।

(Veṇīsaṁhāra, IV. 15)

"To-day it was that we both, Duśśāsana and I, went to the battle-field ofter meeting father and mother , bowing to them and having got smelt on head by them. Now that the child (Vṛṣasena, son of Karṇa) is reduced to that sad plight by the enemy, what can I, who am dead to all feeling of shame, say by going to the side of my parents?"

Thus after Raudra, there is bound to be Karuṇa. The scenes of Raudra are followed by those of Karuṇa in the fourth act of Veṇīsaṁhāra. The Karuṇa in the fifth act is the outcome of the Raudra scenes in the fourth act. In the same way the activity of Vīra is bound to create Adbhuta. The glory and prowess of the heroes which spread far and wide create 'vismaya', the relish of which is Adbhutarasa. The activities of Dayāvīra like Jīmūtavāhama, Yuddhavīra (Raṇavīra) like Śrīrāma and Dānavīra like Karṇa are indeed astonishing and they are indicative of Adbhuta. Likewise the spectacles of Bībhatsa create Bhayānaka. For example in the following passage in the beginning of the IV act of Veṇīsaṁbāra, it is shown how Bībhatsa creates fear: "भो भो बाहुवलावलेपप्रवर्तितमहासमरदोहदाः कौरवपक्षपातपणीकृत-प्राणद्रविणसञ्चया नरपतयः संस्तभ्यन्तां संस्तभ्यन्तां निहतदुःशासनपीता-वशेषशोणितस्नपितबीभत्सवेषवृकोदरदर्शनभयपरिस्खलत्प्रहरणानि रणात् प्रद्रवन्ति रणानि।" - "Ye kings, who in the pride of the might of your heart felt desire, and who have laid at stake the treasure of your life through your leaning towards the Kauravas, stay, stay these forces fleeing from the battefield. With their arms dropping down due to terror at the sight of Bhīma whose repulsive dress is bathed in the residue of

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the flood of Duśśāsana left after it was quaffed by him after killing him." Here the sight of Bhīma with his dress drenched in the blood of Duśśāsana frightens the soldiers of Duryodhana and his allies.

4.3.3. Varṇas of Rasas :

३.३. श्यामो भवति श्रृङ्गारः सितो हास्यः प्रकीर्तितः।
कपोतः करुणश्चैव रक्तो रौद्रः प्रकीर्तितः ।।४२।।
गौरो वीरस्तु विज्ञेयः कृष्णश्चैव भयानकः ।
नीलवर्णस्तु बीभत्सः पीतश्चैवाद्भुतः स्मृतः ।।४३।।

"Śṛṅgāra is dark-blue, Hāsya is white, Karuṇa is 'Kapota' - colour (?), Raudra is red, Vīra is shining white, Bhayānaka is black, Bībhatsa is blue and Adbhuta is yellow." (42-43)

The Varṇas of Rasas are mentioned for the sake of worship and meditation. Some are of opinion that the Varṇas are told for apphying those colours to the concerned characters : "वर्णाभिधानं पूजादौ ध्यान उपयोगि। मुखरागेऽपीत्यन्ये।" (A.B.).

Śāntarasa is not mentioned in the original Kārikā Abhinavagupta refers to a reading in favour of the advocates of Śāntarasa as "स्वच्छपीतौ शमाद्भुतौ" instead of "पीतश्चैवाद्भुतः स्मृतः" (St.43), Accordingly the colour of Śānta is pure white.

4.3.4. Daivatas of Rasas

३.४. शृङ्गारो विष्णुदेवत्यो हास्यः प्रमथदैवतः।
रौद्रो रुद्राधिदैवत्यः करुणो यमदैवतः ।।४४।।
बीभत्सस्य महाकालः कालदेवो भयानकः।
वीरो महेन्द्रदेवः स्यादद्भुतो ब्रह्मदैवतः ।।४५।।

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"The deity of Śṛṅgāra is Viṣṇu; Hāsya has the Śivagaṇas as the deities; Rudra is the presiding deity of Raudra; Karuṇa has Yama as its deity ; Mahākāla is the deity of Bībhatsa; Kāla is the deity of Bhayānaka; Vīra has Mahendra as its deity ; and Brahman is the deity of Adbhuta." (44-45)

The deities of Rasa are mentioned because those deities should be worshipped for the accomplishment of the respective Rasas: "तत्तद्रससिद्धौ सा सा देवता पूज्येति देवतानीरूपणम्।" (A.B.) Viṣṇu is the deity of Śṛṅgāra. He is Viṣṇu of the form of Kāmadeva (Cupid). Pramathas are the Gāṇas, the assistants of Śiva. They are very sportive and hence, are the deities of Hāsya. Rudra who is the annihilator of the three worlds is the deity of Raudra. Yama is the perpetrator of violence and on that count he creates Karuṇa. Hence, Yama is the deity of Karuṇa, Mahākāla, who makes use of cemetary for his stay and skeleton, etc., for adornments, is the presiding deity of Bībhatsa. The king of the three world, i.e., Mahendra is the presiding deity of Vīra. Brahman who is the creator of peculier, unthinkable and astonishing objects, is the deity of Adbhuta.

The advocates of Śāntarasa read the last pāda of st. 45 as "बुद्धः शान्तेऽब्जजोऽद्भुते" (A.B.) instead of "अद्भुतो ब्रह्मदैवतः।". Buddha is the enlightened Siddhārtha who is bent upon doing good to others. Hence he is the deity of Śānta. It may be noted here that from Vikramorvaśīya II 18 and Kāvyadars'a II. 392 and the Nāṭyaśāstra text, it is clear that there were only eight Rasas. As Udbhaṭa (K.S.S., IV.5) mentions nine Rasas, it follows that Śāntarasa was recognised from about 7th century A.D. Some are of the

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opinion that Śānta may be a Rasa in poetry but not in dramas. Daśarūpaka refers to this view : "शाममपि केचित्प्राहुः पुष्टिर्नाट्येषु नैतस्य।" (DR.IV-35). Bhāvaprakāśana (P. 47) also says: "नाटकादिनिबन्धे तु तपश्चरणवस्तुनि। अभिनेतुमशक्यत्वात्त द्वाक्यार्थपदार्थयोः।। सामाजिकानां मनसि रसः शान्तो न जायते।।". Here reasons are stated as to why Śānta should not be recognised in a drama. Majority of the audience cannot be influenced to relish Śāntarasa. The very atmosphere of dramatic representation with its songs, music and make-up is rather opposed to the development of Śama, which is tranquility. In a poem Śāntarasa can be experienced by reading it in a quiet and secluded place. Ānandavardhana holds a lengthy discussion in his Dhvanyaloka and demonstrates that Śānta is the predominamt sentiment of the Mahābhārata, as Karuṇa is the predominant sentiment of the Ramayana. It may not be not possible to perform on the stage such a drama as Prabodhacandrodaya. But the audience may be small in number. Nāṭya has been defined as 'avasthānukṛti' - imitative representation of various conditiona. That being the case, there is no reason why Śāntarasa cannot be represented on the stage by efficient actors with suitable settings, etc. Abhinavagupta propounds the view that Śānta is the greatest Rasa because it is related to the highest goal of human life, i.e., Mokṣa.

4.4 REVISION POINTS AND SUMMARY

1. As regards the relation between Rasa and Bhāva, three questions are raised. Do Bhāvas arise from Rasas? Do Rasas arised from Bhāvas ? Do they arise mutually from each other?
2. The first question implies the possibility of Rasas

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giving rise to Bhāvas. This view is rejected. The second question is upheld in view of the Rasasūtra. The third question is first regarded as 'anyonyāśraya', which is a 'Doṣa'.

3. The question of mutual dependence of Rasa and Bhāvas in viewed from another angle, i.e., the angle of 'abhinaya'. It is only in the context of Rasa that the accessories which are called causes, effects and ancillaries in the world, are called Vibhāvas, Anubhāvas and Vyabhicāribhāvas. If the Bhāvas give rise to Rasas, Rasas give rise to the designation as Bhāvas (Vibhāvas, etc.). This does not amount to any 'Doṣa'.

4. 'नहि रसादृते कश्चिदर्थः प्रवर्तते' - This is substantiated by an analogy : "यथा बीजाद्वृक्षो, इत्यादि। "-" Just as the tree originates from the seed and the flowers and fruits from the tree, so are the Rasas the source and from them Bhāvas are bound to follow." In the context of Rasa only, the accessories get the designations of Vibhāvas, etc.

5. Kāvya (drama) is the tree, the actors activity is the flowers and the spectators' experience of Rasa is the fruit.

6. Kāvya is the direct emanation of poet's Rasa-filled heart. Thus Kāvya is rooted in Rasa and the final end of Kāvya is Rasa, the aesthetic experience of the Sahrdaya. The Krauñca episode in the Rāmāyaṇa is the case in point.

7. Śṛṅgāra, Raudra, Vīra and Bībhatsa are the 'utpādaka' rasas and Hāsya, Karuṇa, Adbhuta and Bhayānaka are the 'Utpādya' rasas.

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8. Śṛṅgāra when imitated becomes Hāsya; the result of Raudra is Karuṇa ; the activity of Vīra inspires Adbhuta; and the spectacle of Bībhatsa creates Bhayānaka.

9. The Varṇas of Rasas are mentioned for the sake of worship and meditation. Some say that the Varṇas are told for applying those colours to the concerned characters, Śṛṅgāra is dark-blue, Hāsya is white, Karuṇa is Kapota - colour, Raudra is red, Vīra is shining whie, Bhayānaka is black, Bībhatsa is blue, and Adbhuta is yellow. The advocates of Śānta mention its colour as pure yellow.

10. The deities of Rasa are mentioned because those deities are to be worshipped for the accomplishment of respective Rasas. The deity of Śṛṅgāra is Viṣṇu ; Hāsya has Śivagaṇas as its deities Rudra is the preriding deity of Raudra; Karuṇa has Yama as its deity; Mahākāla is the deity of Bībhatsa; Kāla is the deity of Bhayānaka; and Brahman is the deity of Adbhuta. The advocates of Śānta mention Buddha as its deity.

11. Originally eight Rasas were recognised in Nāṭya (drama). Udbhata mentions nine Rasas. Some are of the opinion that Śānta may be a Rasa in poetry but not in dramas. Majority of the audience cannot relish Śānta. The very atmosphere of dramatic representation is not conducive to Śāntarasa. Nāṭya (drama) being an imitatative representation, why Śānta cannot be represented on the stage by cleaver actors with

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appropriate setting, etc. ? Some scholars ask. Abhinavagupta propounds the view that Śānta is the greatest Rasa, as it is related to the highest goal of life, viz., Mokṣa.

4.5. INTEXT QUESTIONS

1. What is the opinion of Bharata regarding the relation between Rasa and Bhāva ?
2. "न भावहीनोऽस्ति रसो न भावो रसवर्जितः" - Explain with the suitable analogy.
3. Elucidate the 'Utpādya-utpādak-bhāva' of Rasas.
4. Give an account of the Varṇas and Devatās of Rasas.

4.6. REFERENCE MATERIALS

1. Dr. Raghavan's Śṛṅgāraprakāśa, vol. I, Part II, pp. 418-542.
2. M. Hiriyanna : Art Experience.
3. Dr. V. Raghavan: The Number of Rasas.

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NOTES :

ಆದೇಶ ಸಂಖ್ಯೆ : ಕರಾಮುವಿ/ಸಿಪಾವಿ/4/411/December, 2005-2006 ದಿನಾಂಕ : 14.12.2005
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ಕಾಗದ : ಒಳಪುಟ 60 ಜಿ.ಎಸ್.ಎಂ. 15.2 ಕೆ.ಜಿ., ಎಂ.ಪಿ.ಎಂ. ಮುದ್ರಿಸಿದ ದಿನಾಂಕ : 12/01/2006
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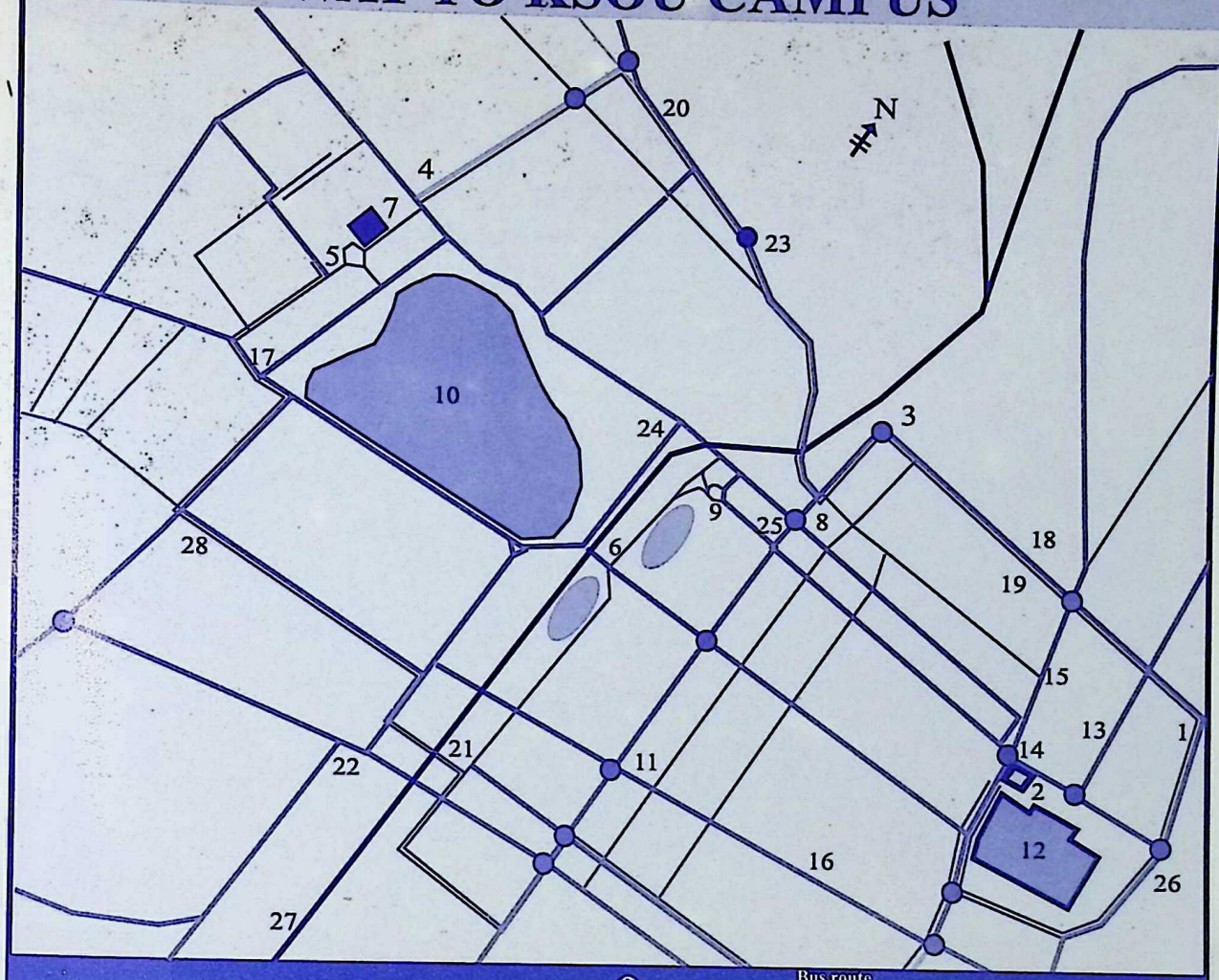

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7. KSOU / 4. St. Joseph's School	1. SBS / 2. CBS / 3. Rail. Stn	129, 266, 267, 268, 270
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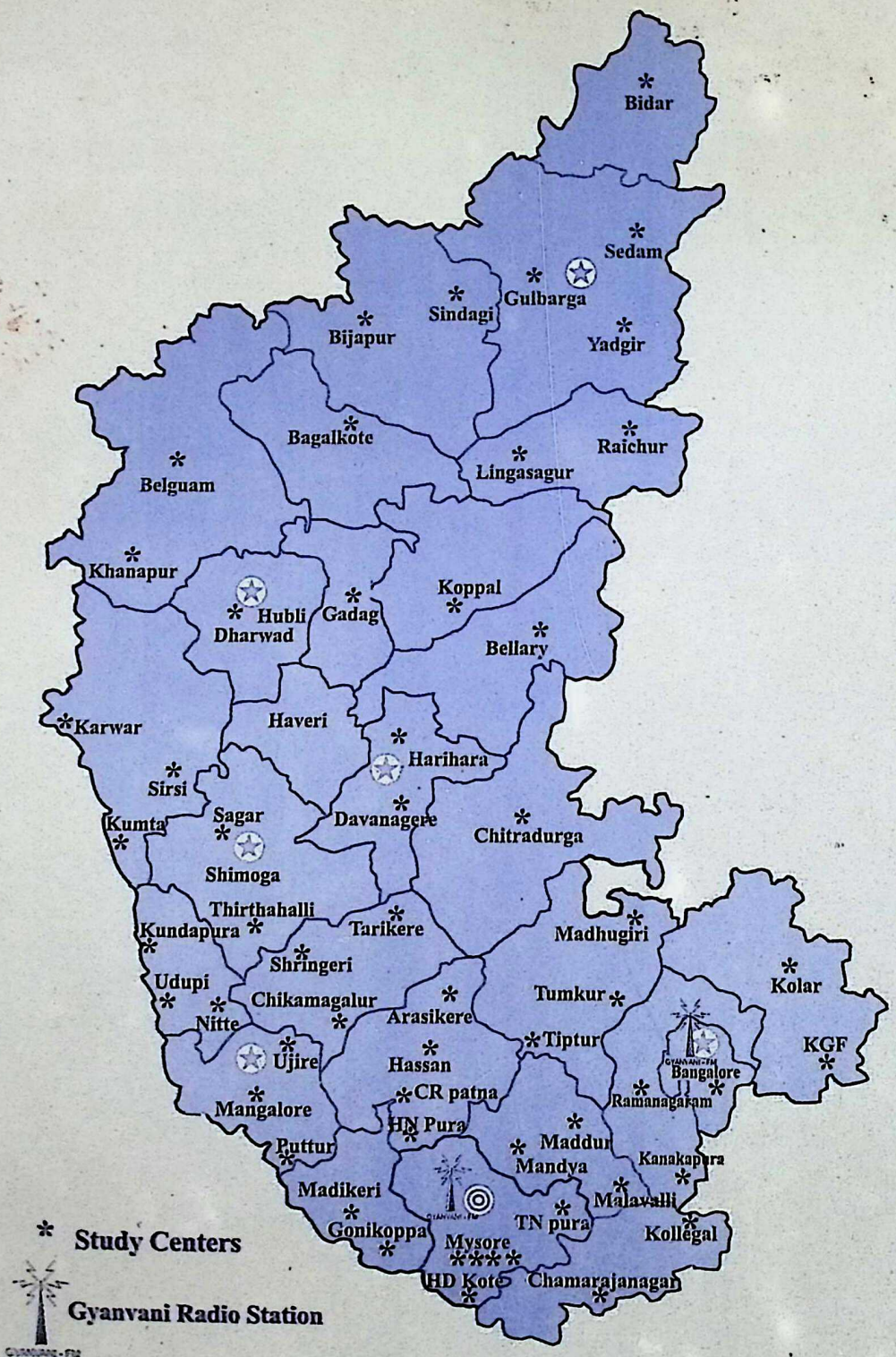

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